

Modern

his issue

Stripping Aids

NAPL Craftsmen
Plan Meetings

Masking Series: No. 4

Ross-Gould Story

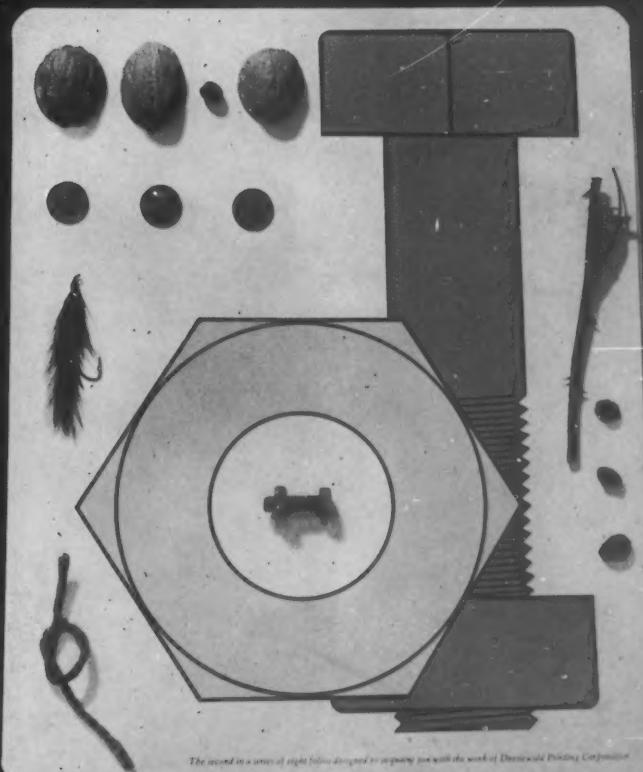
Duenewald Campaign

AUGUST, 1958

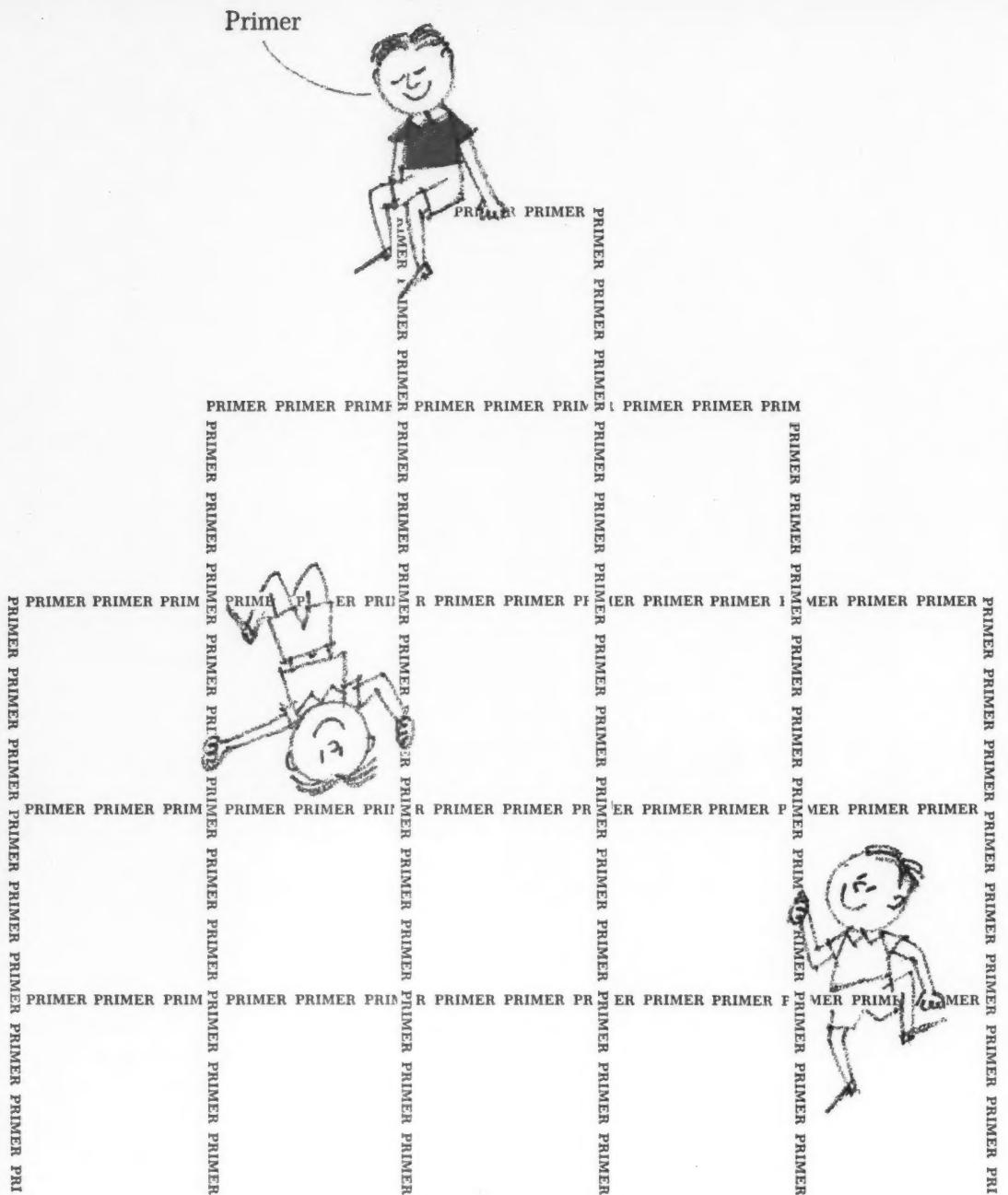
LITHOGRAPHY

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The second in a series of eight folios designed to acquaint you with the work of Dineenwald Printing Corporation.



is agile, stripped for action. No frills and fluffs. It goes right to the heart of any job . . . maximum readability! It's compact in design . . . spatial economy! Full range of point sizes . . . versatile! That's why Primer—like these playground Tarzans—is climbing to the top in popularity for everything from textbooks to catalogs. Write for a specimen brochure and see why. Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N. Y.

• LINOTYPE •

see-ability



*Argus had it. So does a pressman using Roberts & Porter's new **SILVER GRAY TRU-DOT** Blanket.*

Yes, this distinctive color gives a pressman all the advantages of see-ability that even the man of a hundred eyes would envy. It's the all-purpose blanket that's just right for any plate... any ink... any paper. A pressman's dream come true!



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INCORPORATED

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KANSAS CITY • LOS ANGELES • MILWAUKEE • PHILADELPHIA • SAN FRANCISCO

Prominent Users of Strathmore Letterhead Papers: No. 135 of a Series



The Quality viewpoint...

A letterhead that demands respect naturally commands attention! The modern simplicity of design plus the obvious excellence of its Strathmore paper gives The Motel on the Mountain letterhead double effectiveness. Strathmore Letterhead Papers are renowned for their authority and their expressiveness. Correspondence on any one of these fine papers creates a memorable impression upon the recipient. Small wonder Strathmore's list of prominent users is so long and distinguished.

The Motel on the Mountain commands a splendid view of the New York State Thruway from its lofty site on the crest of a mountain at the Ramapo Pass, 27 miles from Manhattan. Planned to resemble a Japanese country inn (the chief design adviser was Tokyo's famous Junzo Yoshimura), the Motel's many-leveled cluster of fourteen unusual buildings and its beautiful gardens have a distinctly oriental atmosphere and serenity.

STRATHMORE LETTERHEAD PAPERS: STRATHMORE PARCHMENT, STRATHMORE SCRIPT THISTLEMARK BOND, ALEXANDRA BRILLIANT, BAY PATH BOND, STRATHMORE WRITING, STRATHMORE BOND, ENVELOPES TO MATCH CONVERTED BY OLD COLONY ENVELOPE CO.

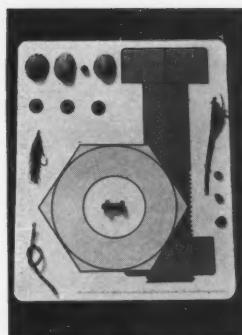
STRATHMORE THIN PAPERS: STRATHMORE PARCHMENT ONION SKIN, STRATHMORE BOND ONION SKIN, STRATHMORE BOND AIR MAIL, STRATHMORE BOND TRANSMASTER, REPLICA.



Strathmore
Advertisements
in national
magazines tell
your customers
about the
letterheads of
famous American
companies on
Strathmore
papers. This
makes it easier
for you to sell
these papers,
which you know
will produce
quality results.

*This
series
appears in:*

NEWSWEEK
BUSINESS WEEK
**MANAGEMENT
METHODS**
PRINTERS' INK
**SALES
MANAGEMENT**
**ADVERTISING
REQUIREMENTS**
ADVERTISING AGE
PURCHASING



Cover

Nuts and bolts, dried roses and a number of other off-beat items were used quite imaginatively by Duenewald Printing Corp. to promote its advantages to printing buyers recently in a striking direct mail campaign. (See story, page 47). Cover shows one of eight lithographed folders (11½ x 14"), on which are laid walnuts, coins and other items used in the series.

WAYNE E. DORLAND
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MODERN LITHOGRAPHY

VOLUME 26, NUMBER 8

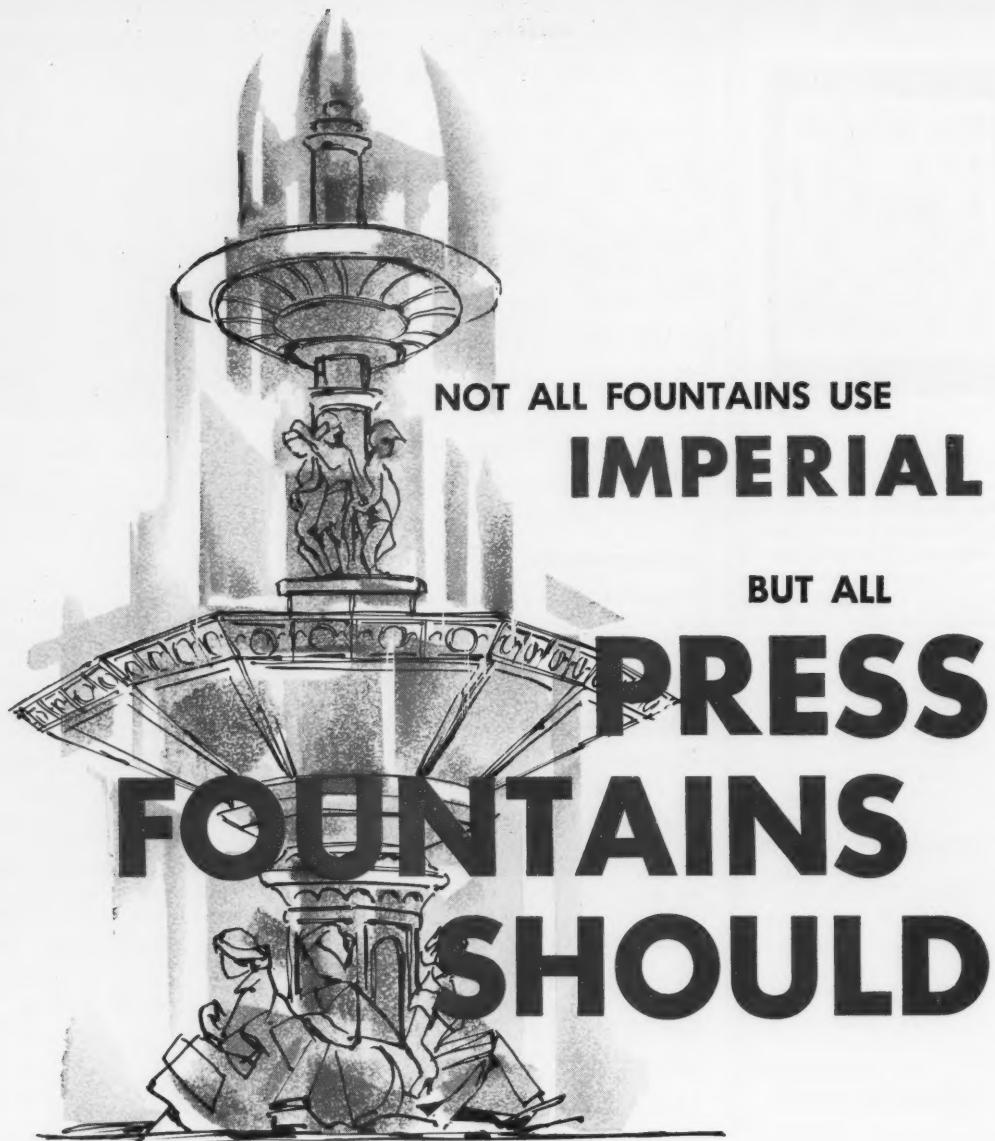
AUGUST, 1958

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IMPERIAL
BUT ALL
PRESS
FOUNTAINS
SHOULD

There are good reasons why your presses should use Imperial Fountain Solution. It keeps the plate desensitized; keeps the brass roller free of scum; it's always uniform and its economical to use . . . one gallon making up to 256 gallons of solution . . . just by adding water and gum. It's good on zinc

or aluminum . . . yes, it's *too* good to leave out of your press fountain.

LITH-KEM-KO			
IMPERIAL FOUNTAIN SOLUTION (Concentrate)			
1 QUART	·	·	·
1 GALLON	·	·	·
12 GALS., PER GAL.	·	·	·
			\$ 2.00
			7.00
			6.30

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& SUPPLY CO., Inc.**

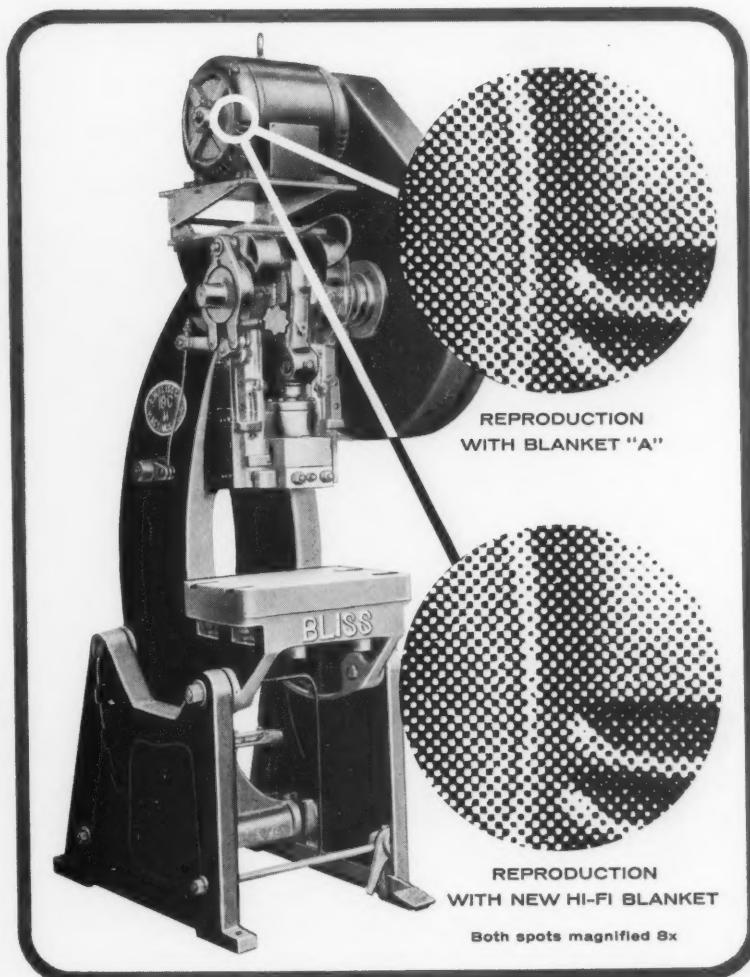


46 HARRIET PLACE • LYNBROOK, L. I., NEW YORK
1506 SANTA FE AVE. • LOS ANGELES, CALIFORNIA

Again-making the best impression—

hi-fi

OFFSET BLANKETS



PRINTERS SUPPLIES BY

GOOD  **YEAR**

THE GREATEST NAME IN RUBBER



MODERN LITHOGRAPHY, August, 1958

Here's still more right-from-the-press proof. For — as the micro-photographed comparisons clearly show — the new Hi-Fi blanket turns out impressively sharper, cleaner reproduction. And that's been demonstrated time and time again.

Credit belongs to a completely new kind of blanket surface that controls dot distortion—preserves highlight areas. It's made possible by "micro-texturizing," a unique new Goodyear process.

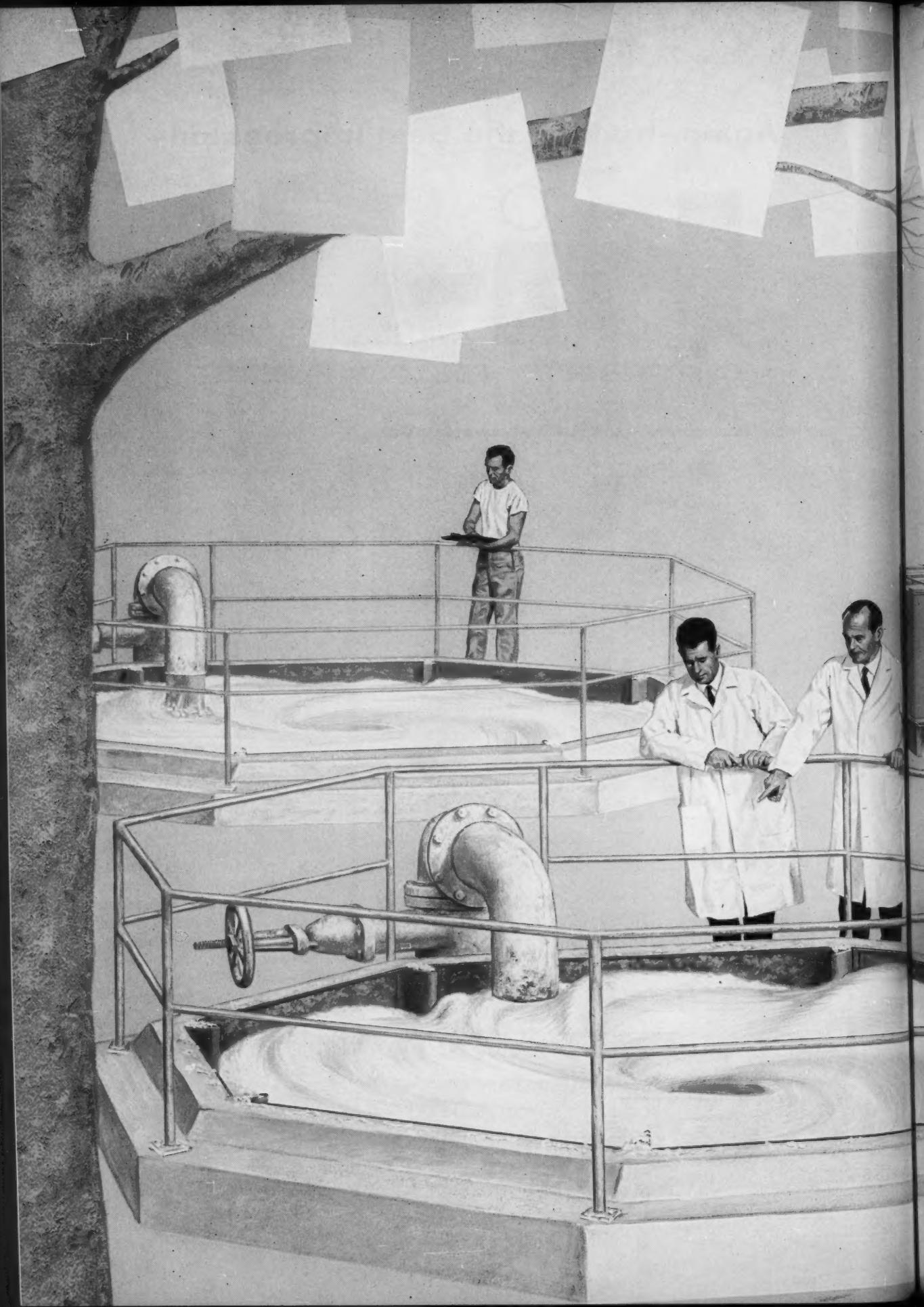
Goodyear builds in many other advantages, too: Shorter "break-in" time. Greater "smash"-resistance. Superior stretch-resistance. Faster wash-up — without pumice. And you can use Hi-Fi with any kind of paper.

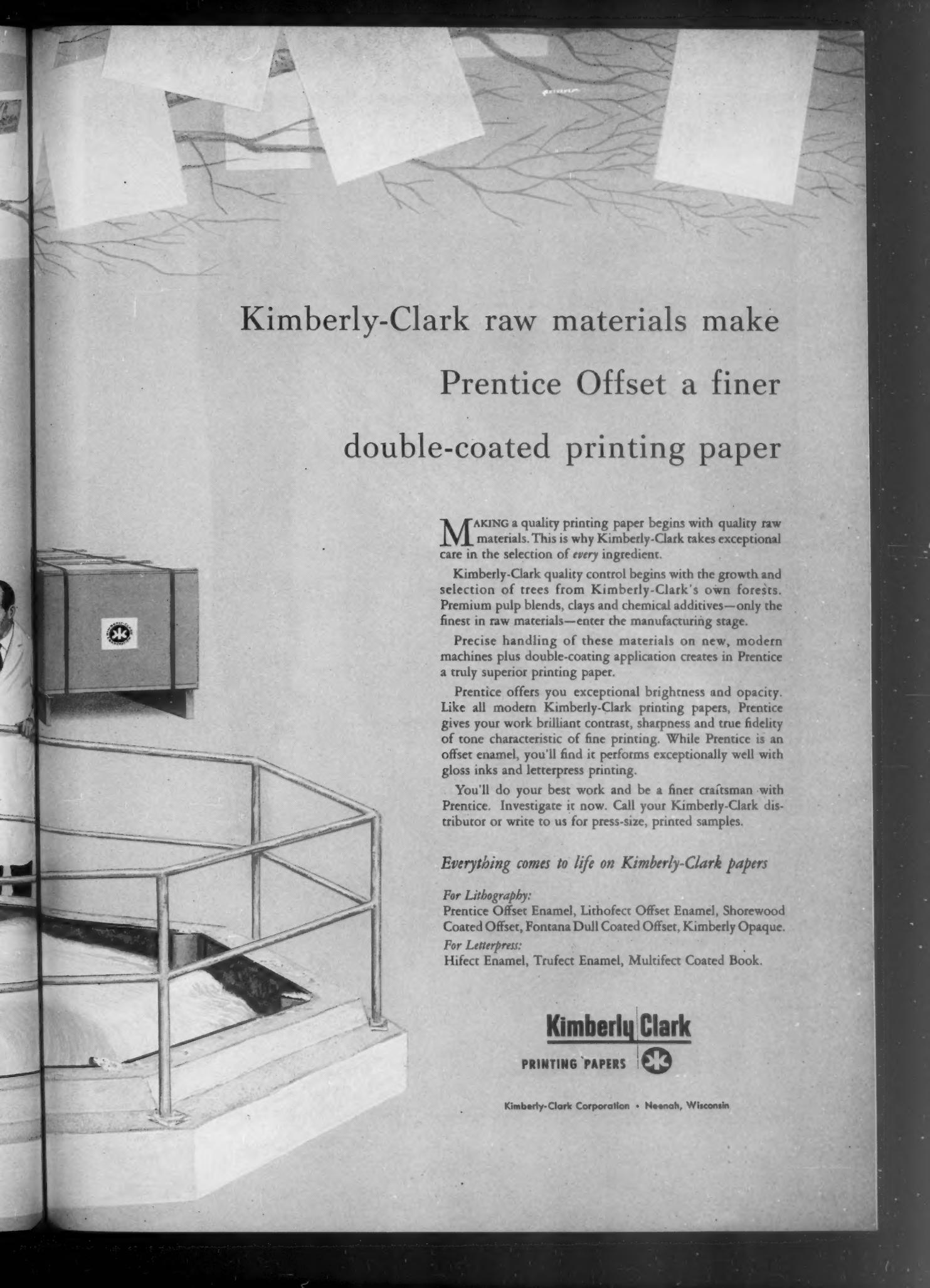
But you don't pay a cent extra for its superior performance. For Hi-Fi costs no more than an ordinary blanket. For its full story, see your Goodyear Distributor. Or write:

Goodyear, Printers Supplies
Sales Dept., New Bedford, Mass.

Illustration courtesy E. W. Bliss Co., Canton, Ohio,
and Holsing Lithograph Company, Canton, Ohio

HI-FI—T. M.
The Goodyear Tire & Rubber Company, Akron, Ohio





Kimberly-Clark raw materials make Prentice Offset a finer double-coated printing paper

MAKING a quality printing paper begins with quality raw materials. This is why Kimberly-Clark takes exceptional care in the selection of *every* ingredient.

Kimberly-Clark quality control begins with the growth and selection of trees from Kimberly-Clark's own forests. Premium pulp blends, clays and chemical additives—only the finest in raw materials—enter the manufacturing stage.

Precise handling of these materials on new, modern machines plus double-coating application creates in Prentice a truly superior printing paper.

Prentice offers you exceptional brightness and opacity. Like all modern Kimberly-Clark printing papers, Prentice gives your work brilliant contrast, sharpness and true fidelity of tone characteristic of fine printing. While Prentice is an offset enamel, you'll find it performs exceptionally well with gloss inks and letterpress printing.

You'll do your best work and be a finer craftsman with Prentice. Investigate it now. Call your Kimberly-Clark distributor or write to us for press-size, printed samples.

Everything comes to life on Kimberly-Clark papers

For Lithography:

Prentice Offset Enamel, Lithofect Offset Enamel, Shorewood Coated Offset, Fontana Dull Coated Offset, Kimberly Opaque.

For Letterpress:

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With Rollers
and Blankets
MERCURY
is the name for
MODERN



- Higher resistance to abrasion
- Won't swell because coverings do not absorb ink
- Quicker to wash up
- Blankets have controlled stretch and even gauge, assuring more uniform inking
- Rollers are perfectly concentric
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ANOTHER MILLER FIRST!

THE TPJ 23 x 36

TWO COLOR-PERFECTOR OFFSET PRESS

*Fast on perfecting . . . still faster on multi-color work
... and can be converted to either use in minutes.*

Miller is proud to present the world's most versatile sheet fed offset press—the first press of its kind ever offered to the printing industry.

It is the Miller TPJ 23x36 Two Color—Perfector Offset Press—the latest in the long list of striking firsts developed by Miller in more than half a century of service to the graphic arts.

Used for perfecting, the TPJ will produce up to 6000 sheets per hour. In a matter of minutes

it can be converted to two-color printing, at speeds up to 7000 sheets per hour. No other sheet fed press can make claim to this versatility.

Like all other Miller presses, the TPJ has been designed and built with the full understanding of printers' requirements. It is modern, sturdy, versatile,—easy to operate and maintain . . . making it the ideal machine for your offset department.

Write for full information.



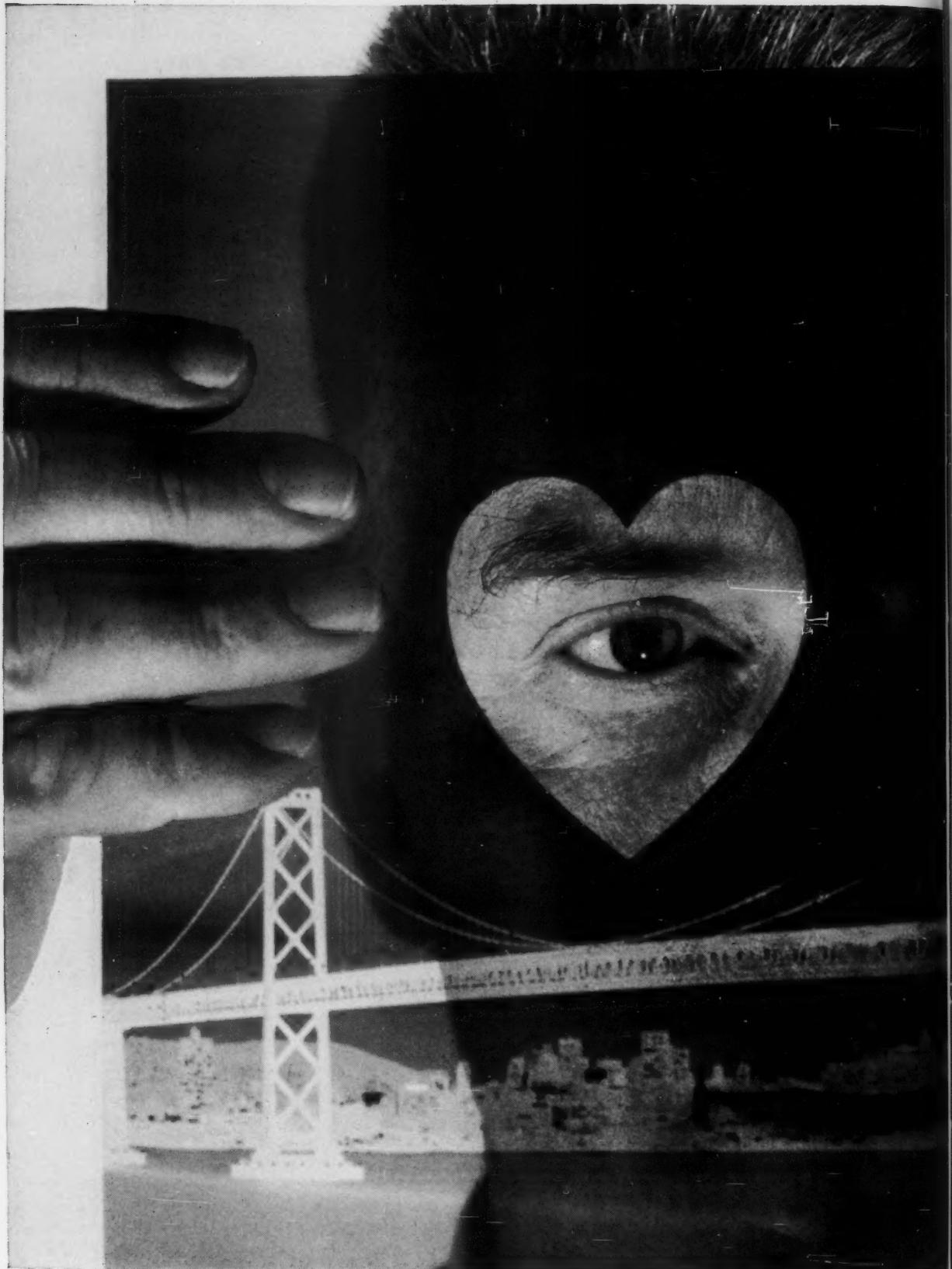
MILLER PRINTING MACHINERY CO.

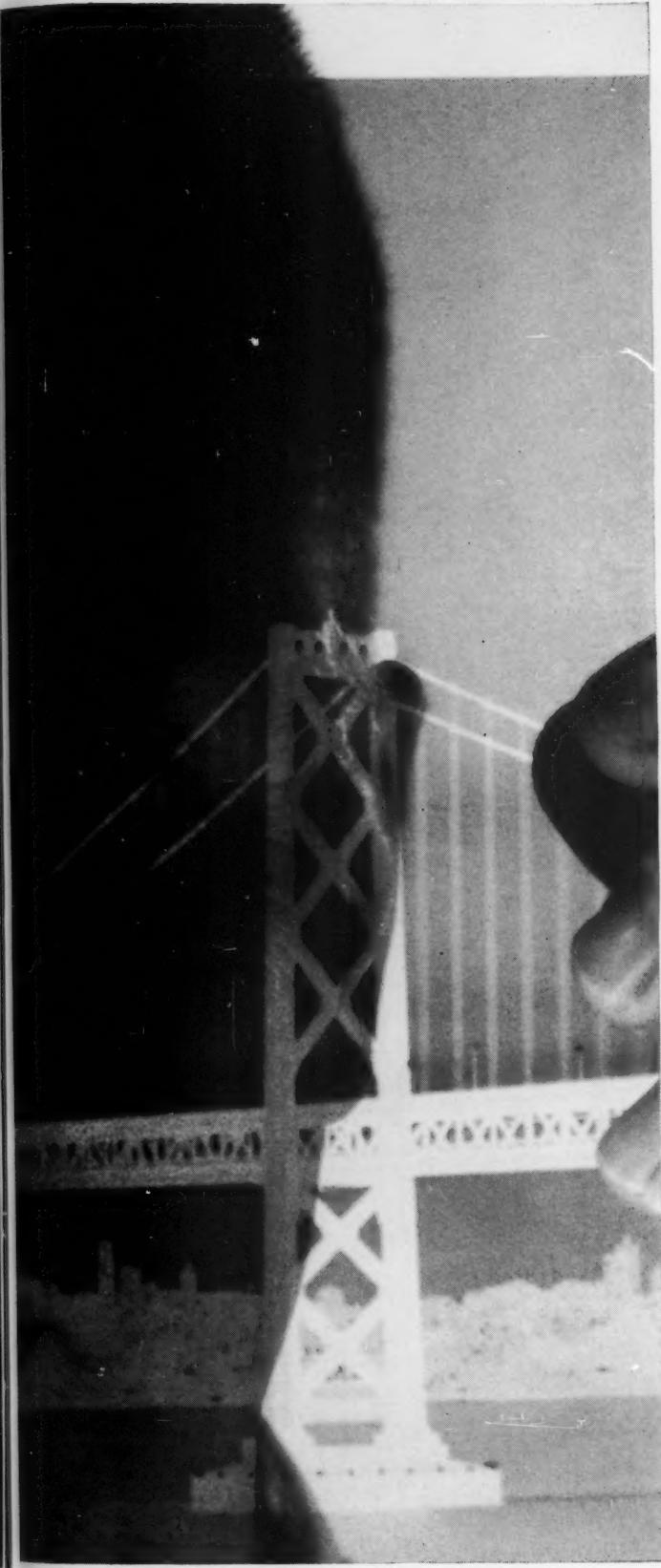
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MILLER PRINTING MACHINERY CO. OF CANADA LIMITED

730 Bay St., Toronto 2, Ontario







**At the convention,
get to the heart of the matter—**

See why new Type 3 Kodalith makes your job easier!

Better work, easier work—for everyone in the shop!

You'll see *how* when you visit the Kodak exhibit at the National Lithographers' Convention and look at the heart of the matter—new Kodalith Ortho Film, Type 3.

If you're a cameraman... discover how you can get easier shooting of difficult copy—few makeovers.

Dot etcher... find out why the emulsion sticks to the base, and how dots etch uniformly through the entire scale.

Stripper... see how negatives scribe and cut more easily on acetate base Type 3.

Platemaker... inspect the base clarity of Type 3 negatives and see how easy it is to print to metal.

Manager... learn how this remarkable new film makes it easier to meet production schedules and keep costs within predictable limits.

It's easy to begin! Don't wait until convention time to start making your job easier with Kodalith Ortho Film, Type 3. Order some today from your Kodak dealer. Or write us for an exposed and processed film sample, so you can put your glass on the heart of the matter for yourself.

**See us at Booths 15, 16, 17
National Lithographers' Convention
Boston, September 10-13.**

*All Kodak graphic arts materials
are made together to work together.*

**Graphic Reproduction Sales Division
EASTMAN KODAK COMPANY
Rochester 4, N. Y.**

*Text for this advertisement
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Kodak
TRADE MARK

SOLVED:

the match-up problem

You can proof deep etch color jobs on Harris Positive Offset Plates and achieve perfect color match on every job. Harris thereby saves you money, insures customer satisfaction.

the image problem

Process a Harris Alum-O-Lith Positive Plate and you'll see a sharp, clear image at once. No waiting, no wondering, no eye-strain.

the surface problem

ONLY Harris Positive Plates are MICRO-SURFACED (not smooth, not grained, but lightly etched to combine advantages of both surfaces.) Result: Harris Plates hold perfect ink-water balance, reproduce beautifully.

by new

Harris Alum-O-Lith

POSITIVE

working offset plates

There's much more to tell, but nothing equals a demonstration. Call your dealer.

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INTERTYPE
CORPORATION**

LITHOPATE, INC.

A Subsidiary of Harris Intertype Corporation
278 N. Arden Drive, El Monte, California
5308 Blanche Avenue, Cleveland 27, Ohio

SO NEW
IT OBSOLETES
ALL OTHERS!

SO DIFFERENT
IT CAN GUARANTEE
INVARIABLY PERFECT
OFFSET WORK!



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SHAMROCK
OFFSET
ROLLER**

"Velvet Touch" surface insures perfect impressions, plus
new protection against scuffing.

Litho-ink compatibility guarantees ink-film uniformity,
plus unmatched "let-go" capacity.

Bingham-developed synthetic gives you the advantages
of the closest-grained, most-impervious-to-ink rubber roller mate-
rial ever produced.

protection against "creep-through". Light green color
shows when it's clean. Washes easily and quickly.

MORE PRINTERS
USE BINGHAM ROLLERS
THAN ANY OTHER KIND

SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
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LITHO-OFFSET ROLLERS

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Kansas City • Milwaukee • Minneapolis • Nashville • Oklahoma City • Pittsburgh • St. Louis • Searcy, Ark. • Springfield, O.

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II



"they're making it brighter!"

Take another look (with sunglasses if you must). Westvaco's coated letterpress and offset papers now have increased brightness.

This new brightness assures more pleasing jobs—top quality print work with better contrast. The paper looks whiter, too. Now Westvaco's coated papers join its uncoated offset papers as leaders in brightness and opacity. In addition, both coated letterpress and offset grades maintain their high gloss.

More direct-to-you benefits: superb printability in a full line of coated and uncoated grades for all printing processes. Priced right, too. See the man from West Virginia for more information.

Commercial Printing Paper Sales
New York 17 / MU 6-8400
Chicago 1 / FR 2-7620
Philadelphia 7 / LO 8-3680
San Francisco 5 / GA 1-5104



**WEST VIRGINIA
PULP AND PAPER
COMPANY**
230 Park Avenue, New York 17

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MI

Why is the ATF Chief 22 the most popular press in its size range?

Because it combines top quality printing
with fast changeovers and easy operation

The Chief 22's high popularity stems from its high production. Because it is easy to set up and run, thousands of profit-minded printers rely on the Chief 22 to give them the best possible return on their production time. And because of its excellent design, the Chief 22 turns out quality work capable of passing the most critical inspection.

When you're considering an offset press remember these advantages:

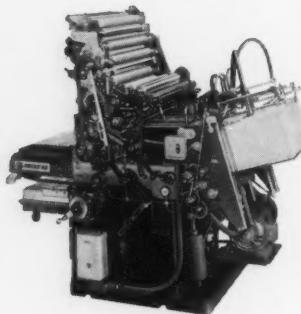
The Chief 22 is a *compact* press, occupying only 51" x 76" (with extreme extension and largest motor). You can fit it into your shop layout without making major changes and moves.

The Chief 22 has form rollers statically and dynamically balanced—a plus factor found only in ATF Chief presses. Once rollers are set, they maintain their position throughout the run.

The Chief 22's inking system gives full coverage for every job, including process color work and large solids. Eighteen rollers (including three form rollers, each of a different diameter) provide thorough breakup and distribution of ink, delivering a fine film to the plate.

The Chief 22's stepless speed control permits settings for just the right rate for each job, giving the best combination of speed and control.

The Chief 22 is closely related to the well-known ATF Chief 20 and the ATF Chief 29, and has many of the special features that have made those two presses so well known in the trade.



*But don't stop here—get all the facts
on the ATF Chief 22. Check your
local ATF Representative, or write direct to:*



American Type Founders

200 Elmora Avenue, Elizabeth, N.J.

Better, more profitable printing . . . from the most complete line of equipment



"we get
quality papers
and
quality service
from our
NEKOOSA
PAPER
MERCHANT"

You can depend on the papers supplied by your Nekoosa Paper Merchant . . . and you can depend on the service, too. Many of our merchant salesmen have taken special training courses at our mills. They have acquired a technical paper knowledge that helps them serve you better. Next time you have a paper problem . . . call your Nekoosa Paper Merchant!



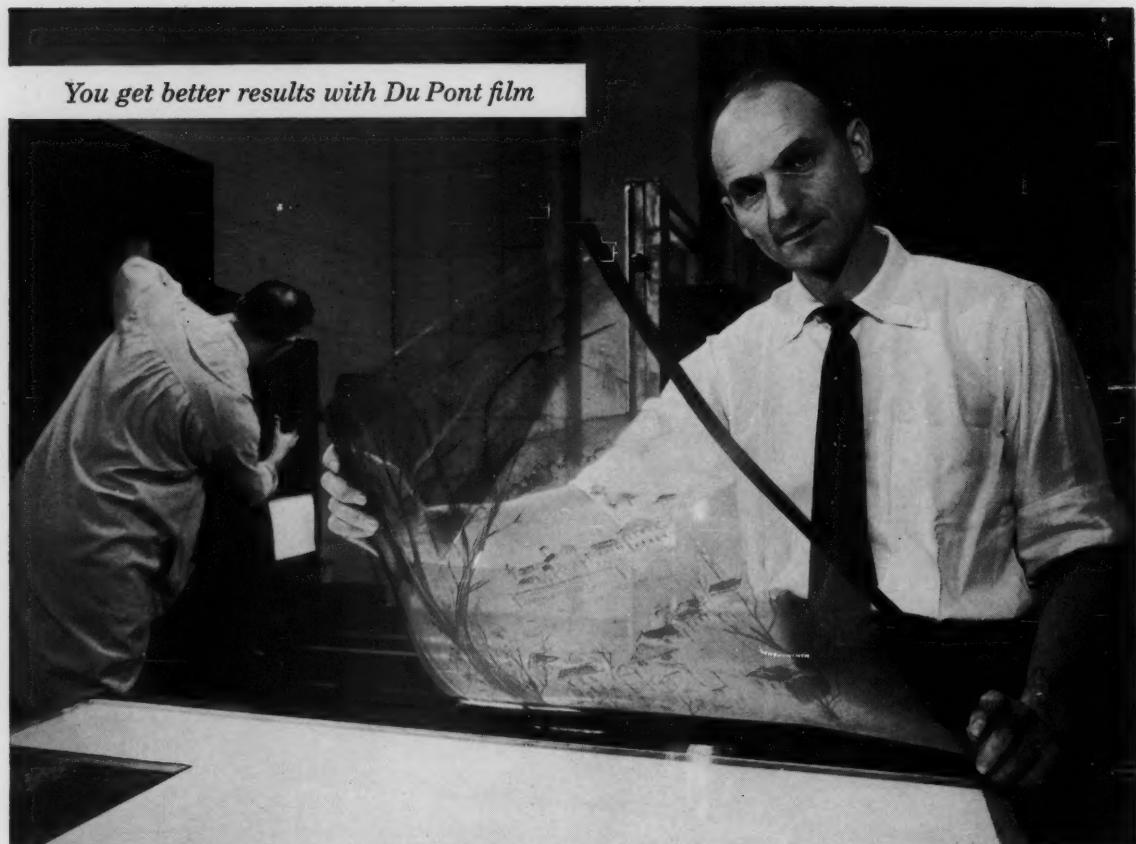
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Nekoosa Ledger
Nekoosa Duplicator
Nekoosa Mimeo
Nekoosa Manifold
Nekoosa Offset
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Nekoosa Master-Lucent
Nekoosa Fax
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companion ARDOR Papers

Nekoosa PAPERS

NEKOOSA-EDWARDS PAPER COMPANY • PORT EDWARDS, WISCONSIN

Mills at Port Edwards and Nekoosa, Wisconsin, and Potsdam, New York

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“Du Pont CRONAR* Ortho A is increasing our production 30%-at less cost per job”

—Aaron Rubin, Superintendent, Shorewood Press, Inc., New York City, New York

Founded ten years ago with only two workers, Shorewood Press now employs 84 persons. It is a completely equipped shop, turning out large numbers of negatives, positives and plates. Du Pont CRONAR Ortho A litho film has been used here on process color work almost exclusively for the past two years.

Superintendent Rubin says, "Because CRONAR Ortho A handles easily and dries so fast, our operators can proceed more quickly and efficiently. We finish jobs 30% faster than previously. An average assignment calling for a run of 5,000 can be completed in five days. When we used acetate-based materials, this

same job would take about seven days. In other words, where we could once handle only three jobs, we can now turn out four—obviously reducing our cost on each lot. And CRONAR Ortho A now costs no more than acetate-based litho film.

"CRONAR Ortho A keeps its size throughout our various stages of processing. This guarantees in-register reproduction every time."

If you're looking for a way to turn out better work faster . . . CRONAR Ortho A is the answer. For more information on CRONAR Graphic Arts films, write to: E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.

*Du Pont's trademark for its polyester graphic arts films.



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ACP

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at our booths #92 and #93 at the
N.A.P.L. CONVENTION
Hotel Statler Boston
September 10-13

ACP...the master key that opens
the door to a new era of
progress in production

If you can't come in person,
write us. We'll send you the
answers on how to key ACP to
your production



ANCHOR CHEMICAL CO., INC.

SOLUTIONS FOR GRAPHIC ARTS PROBLEMS

827-837 BERGEN STREET BROOKLYN 38, N.Y. • MAIN 2-8006

1958 Anchor Chemical Co., Inc.



The MAGIC OF CHEMISTRY

... gives you consistent-quality dampening

Lithography itself is a chemically-controlled process. And full advantage of chemical magic has been taken in the treatment of Aquatex and Dampabase dampening-roller coverings.

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Aquatex and Dampabase stay smooth, won't creep or wrinkle, won't "fuzz" and mar good impressions. It will pay you to insist on original Aquatex and Dampabase, either in the familiar dispenser roll or in pre-cut lengths with laces or drawstrings. Order from your supply house. In Canada, order from Canadian Fine Color Company.

A SIZE FOR
EVERY PRESS

PATENTED

They're better because they're seamless

GODFREY ROLLER COMPANY

ROLLER MAKERS FOR 93 YEARS

211-221 NORTH CAMAC STREET • PHILADELPHIA 7, PA.



Plate
costs
are
only 1¢
out of
your
litho dollar

...so buy the best
...3M Photo Offset Plates!
BRAND

Variables in coating, processing, makeready and press work can cut deeply into profits. How deeply is evident from these figures: time costs already average 65% of the average litho job. Material costs are fixed at 34% while plate costs are only 1%. That's why the *100%-consistent* 3M Plate—which eliminates so many costly, time-wasting variables—is the plate bought by 8 out of 10 users of presensitized plates. Tighten up your production budget . . . step up productive press time with these *perfectly-smooth* reliable plates. And, get the finest quality lithography obtainable as well . . . specify 3M Brand Photo Offset Plates!



3M Photo Offset Plates

BRAND

"3M" is a registered trademark of Minnesota Mining and Manufacturing Co., St. Paul 6, Minnesota. General Export: 99 Park Avenue, New York 16, N.Y. In Canada: P.O. Box 757, London, Ontario.

MINNESOTA MINING AND MANUFACTURING COMPANY
...WHERE RESEARCH IS THE KEY TO TOMORROW



the more you know about

Strong

FULLY AUTOMATIC HIGH INTENSITY ARC LAMPS

the more convinced you will be that

GOOD
EQUIPMENT



GOOD
BUSINESS

Strong lamps assure sharper reproduction.

Arc intensities cut exposure time and increase capacity.

Economy of operation saves you money.

Better control means better work.

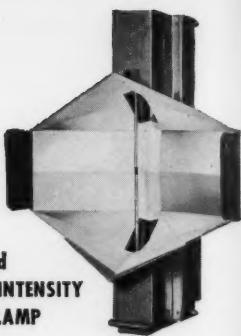
Trouble-free performance prevents shut down time.

~ see your dealer or send for literature

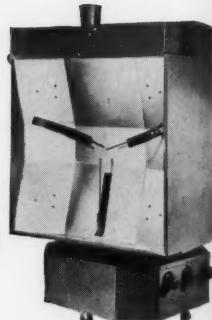
THE STRONG ELECTRIC CORPORATION
A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION
17 City Park Avenue

Toledo 1, Ohio

GRAFARC
CHALLENGER 75 and
110 AMPERE HIGH INTENSITY
CAMERA ARC LAMP



TRI-POWER 3 PHASE
HIGH INTENSITY ARC PRINTING
LAMP for use with PRINTING
FRAMES 50" x 70" AND LARGER



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LAMP for use with PRINTING FRAMES
40" x 50" AND LARGER



GRAFARC 95 AMPERE
HIGH INTENSITY ARC
PRINTING LAMP for use
with PRINTING FRAMES
UNDER 40" x 50"



Strong

GENERAL
PRECISION
EQUIPMENT
CORPORATION

PICK RESISTANCE!



For trouble-free press performance... specify
Consolidated Double Coated Offset Enamels

Superior pick resistance is just one result of Consolidated's double coating of offset printing papers. Greater stability and maximum uniformity are other improved performance features that add up to better runability—better results.

What's more, you get these important double coating advantages in every Consolidated grade *at no extra cost*—PRODUCTOLITH, CONSOLITH GLOSS and CONSOLITH OPAQUE.

Ask your Consolidated Merchant for free trial sheets. Then compare performance and cost with any offset paper you are now using. See how double

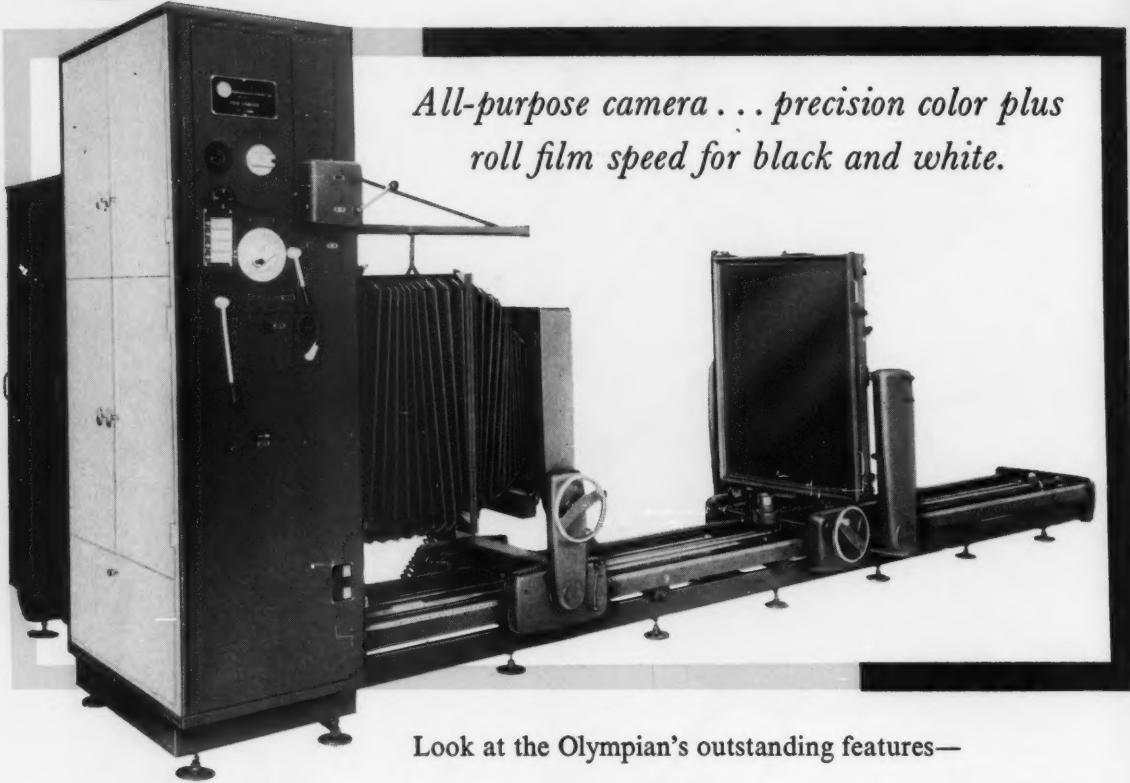
coating makes Consolidated Offset Enamels *even greater* values in quality and trouble-free performance than ever before.

Available only through your *Consolidated Paper Merchant*

Consolidated

ENAMEL PRINTING PAPERS
a complete line for offset and letterpress printing
CONSOLIDATED WATER POWER AND PAPER COMPANY
SALES OFFICES: 135 S. LA SALLE ST. • CHICAGO 3, ILL.

NEW CHEMCO
OLYMPIAN



THE OLYMPIAN is designed to handle the most critical color work and also perform as a high speed, roll film black and white camera. Now in operation in lithographic, commercial and newspaper engraving galleries, the Olympian has proved its "double-duty" value.



Look at the Olympian's outstanding features—

- The first camera to dispense panchromatic roll film, eliminating hand cutting in total darkness.
- Magazine holds four rolls of film up to 30" wide.
- New exclusive vacuum back automatically controls vacuum to exact size of film to be exposed.
- Circular, rectangular and contact screen holders slide into dust-free storage compartment to left of camera box.
- Film and screen controls located on right side of camera.
- Motor driven vertical and horizontal movement of lensboard controlled from darkroom and lensboard.
- Motor driven transparency holder rotates for rapid truing up and superimposing. Controlled from both darkroom and copyboard.
- 3-point register system provides for independent positioning of color masks.
- Overhead light carrier eliminates vibration.

For full information and specifications on this new all-purpose camera write for "Olympian" brochure.

CHEMCO PHOTOPRODUCTS CO., INC.

Main Office and Plant—Glen Cove, N. Y.

Atlanta	Boston	Chicago	Dallas
Detroit	New Orleans	New York	



First get ideals

then go after quality accounts

In the letterpress field there's nothing to top the quality of printing done with Ideal Process Rollers.

Color is the keynote of 1958.

Foods, appliances, automobiles, home furnishings, clothing and publications—all are designed with fresh new colors.

You can match them all day long, hour after hour, on presses equipped with Ideal Process rollers.

Ideal Process rollers consist of a soft, synthetic rubber base with a glue-glycerine face, applied with special Ideal Process surfacing machines.

Cool, trouble-free operation is the rule in pressrooms equipped with Ideal Process rollers.

**IDEAL ROLLER &
MANUFACTURING COMPANY**

MODERN LITHOGRAPHY, August, 1958

2512 W. 24TH ST. 21-24 THIRTY-NINTH AVENUE
CHICAGO 8, ILL. LONG ISLAND CITY 1, N. Y.

6069-6073 MAYWOOD AVE. 5238 PEACHTREE ROAD, N.E.
HUNTINGTON PARK, CAL. CHAMBLEE, GA.

Your work is as good
as your bond

HAMILTON BOND

...of course

WHITER AND BRIGHTER WHITE...11 COLORS

Hamilton Bond is the *printer's* bond, designed to satisfy every printing requirement for a No. 1 Sulphite Bond. It is a blend of the finest pulps, with a clear formation and a true bond surface which is unvaryingly level because the watermark is *genuine*. Pre-humidified and moisture-proof wrapped, it feeds perfectly because it doesn't curl. It has good opacity, is surface sized, has unusual strength and durability, and is accurately trimmed.

The Hamilton Bond line is *complete*, with whiter, brighter white in regular and ripple surfaces, 11 sparkling colors, and Hamilton Laid Script in bright white and ivory.

Consistent national advertising is consistently building acceptance of and demand for Hamilton Bond.

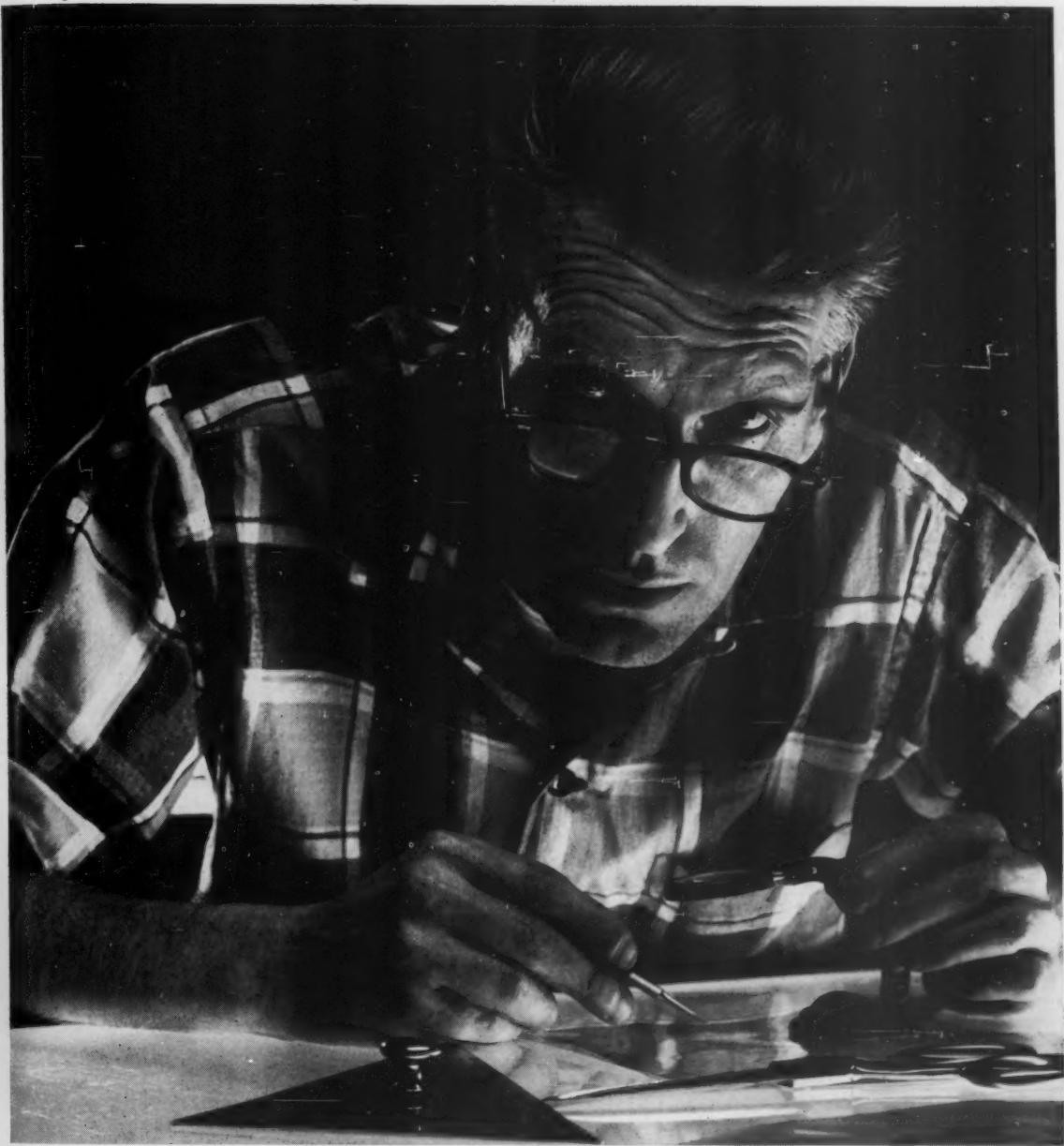
**HAMILTON
PAPERS** 

BUSINESS PAPERS...TEXT & COVER...OFFSET...BOOK

Hamilton Paper Company, Miquon, Pa. • Mills at Miquon, Pa., and Plainwell, Mich. • Offices in New York, Chicago, Los Angeles

21 MILLION INDIVIDUAL COPIES of these magazines will carry Hamilton ads during 1958





When quality is strained

Tough graphic art jobs really test the quality of materials. Really brilliant reproduction can only be obtained from a combination of materials *and* technique.

That's why so many fine workers insist on Ansco products for all applications.

Ansco graphic arts materials have a brilliance and crispness that means better reproduction in both line and halftone work. Look to Ansco's Reprolith emulsions in blue-sensitive, orthochromatic and panchromatic sensitivity for the finest in reproduction quality.

Look to Ansco's chemicals; Reprodol Developer, Permadol Developer and Acid Fixer for the finest in clean working, long life dependable solutions.

And remember the Ansco specials, Stay-Flat solu-

tion and Ansco Stripping Film Cement . . . they are all specially formulated for the ultimate in workability. Depend on Ansco whenever quality is important. Ansco, Binghamton, New York. A Division of General Aniline & Film Corp.

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Graphic Arts Products

Announcing...
...a COMPLETELY NEW and DIFFERENT
approach to the science of plate making

R&P

Premium

**WIPE-ON
PROCESS**

FOR NEGATIVE OFFSET LITHOGRAPHIC PLATES

ZINC and ALUMINUM

PREMIUM WIPE-ON gives top performance on the *best of all* printing surfaces . . . *a grained plate*. It out-performs and surpasses all negative pre-sensitized and pre-treated plates on the market today.

PREMIUM WIPE-ON is the *only* process that works with consistent success on *both zinc and aluminum plates*. You re-grain and re-use your plates for greater economy and best results.

REMEMBER . . . PREMIUM WIPE-ON works on *all* plates grained by *all* plate grainers . . . eliminating special, pre-treated and pre-sensitized plates.

Don't be content with stone age methods in the space age. You owe it to your customers and yourself to try the all new, top economy PREMIUM WIPE-ON PROCESS.

* Trademark

write *TODAY* for additional information and prices

R&P CHEMICAL and SUPPLY, INC.

1638 N. 31ST STREET • MILWAUKEE 8, WISCONSIN

- GRAPHIC PLATE GRAINING AND SUPPLY COMPANY, 7631 Jos. Campau, Detroit 11, Michigan
- T. K. GRAY, INCORPORATED, 108½ Hennepin Avenue, Minneapolis 1, Minnesota
- JOHN STARK LABORATORIES, Pearl Street, South Hadley, Mass.
- SURE DOT LITHO SUPPLY, INCORPORATED, 1636 West Van Buren Street, Chicago 12, Illinois
- WESTERN LITHO PLATE & SUPPLY COMPANY, 1927 South 3rd Street, St. Louis 4, Missouri
- ZENITH GRAPHIC SUPPLY, 4-05 Twenty-Sixth Avenue, Long Island City 2, New York

Photomechanical Equipment by LANSTON



LANSTON
CAMERA

Economical, speedy and accurate. Compact, rugged aluminum and steel construction and easy to operate. Ground glass in swinging frame, all metal, manifold operated vacuum film holder, complete darkroom operation, available in two sizes 18 x 22" and 24 x 24", glass covered, pressure-type or vacuum type copy boards.

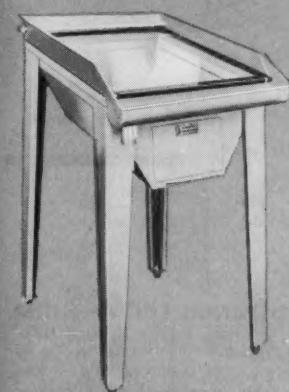
MAGNASTEP STEP AND REPEAT MACHINE

A new, rugged aluminum and steel vacuum printing frame—equipped with a step and repeat attachment—to speed up the production of press plates up to 32 x 41". Economical, accurate placing of image on plate without costly masking and registration. Controls conveniently located. Magnastep can also be used for multi-color production.



TEMPERATURE
CONTROLLED DARKROOM SINKS

Extra heavy stainless steel construction. Constant temperature is maintained at all times. All fittings are acid resistant. Can be equipped with extra accessories such as Side Arm Washing Tray, Negative Viewer and Dump Trough at slight extra cost. Comes in 4 sizes from 20 x 24" to 40 x 48". Also see Lanston for regular stainless steel darkroom and developing sinks.



DOT ETCHING TABLES...

Available in two convenient sizes 22 x 26" and 26 x 32". Opal glass recessed 3" below $\frac{1}{4}$ " polished plate glass working surface assures proper light diffusion. Heavy gauge steel construction.

VACUUM PRINTING FRAMES...

Whether it's pedestal, cabinet, tubular, wall or bench type, there's a Lanston Vacuum Printing Frame for your shop. Built for long service, each type is available in a variety of sizes to suit your particular needs.



LAYOUT AND STRIPPING TABLE...

Sturdily built from heavy gauge steel. Slanted light compartment assures proper light intensity with a minimum operator fatigue. Available in six sizes from 24 x 40" to 60 x 80" to suit your needs.

LANSTON MONOTYPE COMPANY

A DIVISION OF LANSTON INDUSTRIES INCORPORATED

24th & Locust Streets • Philadelphia 1, Pa.

BRANCHES: Atlanta • Chicago • New York • Philadelphia

Set in Monotype Century
18th and 20th Century Series



This Certificate
of Franchise is
your guarantee
of satisfaction.
See your nearest
Lanston Dis-
tributor.

line-up and register is

*faster and
more accurate*

with Craftsman Line-Up Tables



**Craftsman Line-Up and
Register Table**

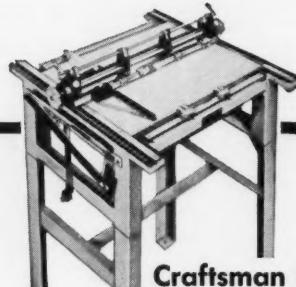
A masterpiece of mechanical precision. A sure way for the letter-press printer to get perfect line-up and register . . . and a sure way of faster, more efficient handling of work. Look at these special features: two straightedges at perfect right angles operating on machine cut geared tracks, straightedge raising and lowering lever, sheet side guide, sheet stops and grippers, fluorescent lighting, graduated stainless steel scales, special ink marker, 5 sizes with working surface from 28" x 39" to 62" x 84".

Craftsman Photo-Lith Layout Table

Specially designed and precision built, the Photo-Lith Table is a sure way to get precision accuracy and cut costs in line-up, register, negative and plate ruling, copy layout, masking and stripping, opaquing, and checking work in process. Features such as two straightedges operating on machine cut geared tracks, Vernier dials with calibrations as fine as 100ths, sheet stop guides and grippers, stainless steel scales, and special marking devices save time and money and assure precision work. Tables available in five sizes with working surface from 28" x 39" to 62" x 84".

Triple Vernier with Automatic Spacer

An optional attachment for the Photo-Lith Layout Table that simplifies intricate jobs. Especially important for making cross-rule forms because it simplifies and speeds up work tremendously.



Craftsman Utility Table

A practical, low-priced table with a great many uses for the art department, lithographer, offset printer and photoengraver. Special patented straightedge, with detachable triangles, permits working at front or back of table. Has 22½" x 28½" illuminated working surface.

For over a quarter of a century, Craftsman Tables have set accuracy standards. Today's tables feature the newest and most modern improvements to insure precision work and save you time and money. New catalog gives complete details. Send for your copy today.

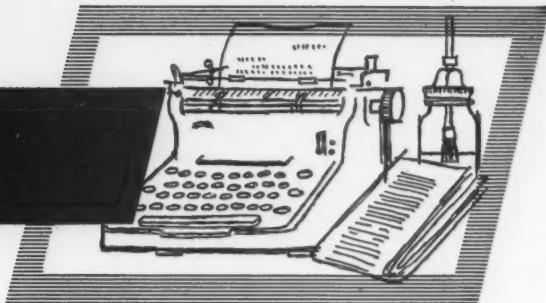
See These Tables at N.A.P.L. Convention, Boston, Sept. 10-13



CRAFTSMAN LINE-UP TABLE CORP.

55-J River Street • Waltham 54, Massachusetts

EDITORIALS



Wade Griswold Retires

ONE of the most dedicated leaders—and hardest workers—in the research movement of the lithographic industry retired last month after 14 years with the Lithographic Technical Foundation as executive director.

Wade E. Griswold, who worked many days and nights to promote the technical foundation, and to get its results into practice in litho shops, left the LTF June 30 because of ill health.

It is significant that Mr. Griswold directed the activities of the Foundation during its years of greatest growth and achievement since the reorganization in 1944. In the years since that date, LTF has added many members and increased its research budget substantially. But the most important growth has been in the respect which the Foundation commands among lithographers in the United States and throughout the world.

Mr. Griswold deserves much of the credit for LTF's increased stature. He will be a hard man to replace.

Reynolds R. "Ren" Perry

ALTHOUGH Wade Griswold still is on hand to offer guidance to the lithographic industry (see above), another important industry leader has been permanently lost. He is Reynolds R. "Ren" Perry, whose death June 30 deeply shocked our industry.

Those who had visited with Ren as recently as the LNA convention in Phoenix were especially surprised by the news that he had died suddenly in his sleep at his home in Cleveland.

Still a young man (51) he had been a vigorous spokesman for the many advantages of the litho-

graphic process, having served as a salesman and later as vice-president for sales of the Harris-Seybold division of Harris-Intertype.

Mr. Perry suffered an early handicap inflicted by polio during his freshman year at Miami University at Oxford, O. Prior to that he had been active in football, basketball and baseball.

After fighting back from his illness, Ren expressed himself just as aggressively in selling the offset process, in doing his part in a number of graphic arts organizations and in addressing many Litho and Craftsmen's clubs on the subject of offset.

Our industry has lost a leader whose unselfish efforts did much to bring lithography to its present high position.

Lesson of Gravure

WITHOUT anyone paying very much attention to it, the field of web-offset has grown tremendously. Only a few years ago it was possible to rattle off the names of all web-offset press owners in a minute or two. Now they are turning up in plants all over the country.

But this rapid growth can pose a serious problem, an official at R. R. Donnelley & Sons Co. told the Web-Offset Section of PIA recently.

Winfred R. Isom recalled that the upsurge of gravure printing back in the 1930's was "the talk of the printing world." But sales expanded faster than know-how, he continued, and pretty soon many of the jobs were lost to letterpress.

"... It's going to take gravure years to regain the prestige it originally enjoyed," he declared, concluding that "we, as web-offset printers, must not let this happen to us."★

more helpful hints for the

STRIPPER

By *K. W. Beattie*
Photographic Specialist

EVERYONE on an offset or litho production team should appreciate the fact that the layout and stripping department carries the most important share of responsibility. Stripping is responsible for the preliminary programming and final positioning of every to-be-printed job ready for the metal printing or burn in. Every job in the shop must pass through the layout and stripping section's eyes and fingers.

True, all the other men on the litho shop team — the photographer, the platemaker, the pressmen — all have their individual skills and jobs, but when compared with the strippers, all the others have rather easy, routine work. [Editors Note: The views expressed by authors do not necessarily reflect . . . etc.]

We must assume for this discussion that the shop foreman is an excellent planner and may know most of the answers — but he will have to rely on the double check that every job should receive when it arrives in the layout and negative stripping section.

The key layout man makes up the mechanical design on the yellow or plastic sheets, indicating where the various negatives or positives will be stripped or placed on the yellow sheets, ready to be sent to the plate department.

Looking Over His Shoulder

Let us look over the shoulder of an average layout and stripper in an average litho shop for a few hours. The layout and stripping section can be the bottleneck where jobs get all mixed up, or it can be the section where every step is double checked with the original order as planned by the foreman. When the job ticket and copy arrive at layout, that is the time and place to ask production questions, perhaps review, and maybe revise all or a part of the original ticket production schedule.

The layout chief must endeavor to get every job out of his section in the shortest space of time and leave

no opportunity for comebacks or for make overs. The stripper will have to visualize every finished job because it will come to him as only dozens of pieces of film negatives. Are the negatives correctly sized and screened, is tint space allocated? How critical is the register and fit? Will it ink up evenly on the press? How about bleed and trim? Would a "print and turn" layout make the job travel faster than a "tumble sheet" layout and strip up?

These are but a few of the many double checks that must be made by analytical decisions in the layout and stripping section. Often the layout foreman will send the new order ticket and preliminary layout away off to the bindery for final suggestions or a double check for imposition, trim, fold, bleed, gutter, to find out how the experts in the bindery want to do their part of the job.

The layout experts cannot afford a wrong guess of the best way every job should move most economically through to the presses and then to the bindery and into the final shipping cartons.

Some Helpful Tips

In order to make the layout and strippers' shop life move smoothly, let us look at a few quick techniques that will help him and his fellow workers.

First — all copies should have a center line dot or mark at the top and bottom of every piece of copy before camera. This dot or mark can be put on the copy by anyone such as artist apprentice, foreman, photographer, or even the stripper himself, as he will be the most interested user of these dots when he is stripping in the film negatives on the yellow sheets.

It is a matter of easy arithmetic to prove to everyone how many hours will be saved in the stripping department after the negatives have their center mark or dots developed on the films themselves. How long does it take to make a center line, dot, or mark at the top and bottom of 10 copies?

If the copies are proofs or single sheets, we suggest that you use the old letterpress technique of folding the sheet so the type matter is halved, but only finger pinching the paper at the extreme top, center and bottom of the sheet. Then mark the c-d [center (line) dot] where the crease occurs, both at the top and bottom of the sheet. These top and bottom c-d's will appear on the final film negatives.

It can be conservatively estimated that after a few test runs, the total time required to put these c-d's on 10 proofs or sheets should be about one minute or 1/6 units of time. Question: How much extra time would be required to handle, position, measure, scratch in critical measurements or guide lines on these ten film negatives without c-d's? The consensus is that the savings are approximately five to six minutes or one unit of shop time. Multiply this by 100 copies, then 500 copies, and the c-d savings will become very valuable.

While the time conserved is important, the elimination of possible error is of greater value as it is much easier for the stripper to check himself when working with marked c-d copy and negative with its own c-d's.

Mounted copies and planned, off center copy will have to be marked with a template or careful ruler measurements before actual photographing. Even with the slight extra time required for template c-d or ruler measurements, the time saving in stripping will be self-evident over the usual hunt, measure, check, and scratch system on the films. This old system is complicated and errors can creep in fast, because dozens of individual films without center lines or dots must be handled on the stripping table to prepare them for accurate positioning on the yellow sheets.

Simple Step-and-Repeat Methods

Some easy systems of making step-and-repeat films are a must in the competitive lithographing market today. Bindery time, including cutting up time, is often a large percentage of the printer's manufacturing costs for large quantity runs of small labels, folders, cards and small mail order booklets.

The cost of a big, modern step-and-repeat machine installation adds up to thousands of dollars. The extra floor space needed for such a machine is a big consideration and often an impossibility in a small, crowded shop with no extra floor space available.

Today there are a number of short cut methods and systems which can be employed in any layout and stripping department, although these have certainly not replaced the complex, extremely accurate step-and-repeat machines. Extra multiple negatives can be produced economically to reduce the number of press impressions on many jobs.

It is a matter of easy mental arithmetic to estimate your lower costs, lower selling prices, with less competition, when a job can be run four up on one-quarter the number of press impressions. Of course there will be a few minutes or units consumed in producing the extra step and repeat manipulation, but the press savings

should outweigh the stripping costs many times over. This method permits many more jobs to get on and off the presses every day.

It would be almost impossible to list all the current step-and-repeat systems, so we will endeavor only to give a brief description of a few that are relatively popular today.

At this point, I want to make it clear that no step-and-repeat system will replace the brains and experience of a competent lay out or stripper operator. All that any S & R system can hope to accomplish is to permit the operator to turn out *more* precision work with less fatigue and worry on his part. His expert eyes and fingers must guide any system every minute. Without the expert operator, the best S & R system will fail. All step-and-repeat systems are like a fast car, they are no better than the operators.

Let us now consider some of the various low cost equipment that is available that might meet your shop requirements. More complicated equipment can be added later as the need for expansion develops, in your shop. Let's discuss some of the methods and systems in common use today and the future will take care of itself.

The oldest and most obvious way to reduce press runs is to ask the photographer to make extra negatives to fill up the flat or press plate. Very often the time involved on the camera to make the extra negatives will slow up the flow of other job negatives and hold up the production line. Again, the smaller the area of the individual, multiple extra negatives required, the more the camera cost increases to produce a reasonable number of small size negatives to fill up the large press plate.

A step-and-repeat back fitted to a precision camera is used occasionally. It must be a precision installation and must be handled expertly. Even the positioning of the copy itself must be skillfully done or all the negatives may be out of square and will not fit together on the plate for easy cutting apart after the press run.

The modern methods for extra negative requirements place the responsibility on the layout and stripping department. A master negative is made on the camera in the gallery. Shop standards are set up so that it has the correct "gamma" or tone range for best duplication value. Usually, master negatives for duplication have slightly less contrast than negatives to be printed directly on the plate. Duplicate negatives and positives gain contrast automatically.

A separate extra darkroom for the stripping department is a big advantage. A separate darkroom permits a wide range of duplicating techniques to be used, without interfering with the normal operation of the camera dark-rooms.

Autopositive Film Helpful

Today, with the advent of the Eastman Kodak Autopositive film, a darkroom is not a must requirement for many types of new daylight duplication techniques. The only equipment usually required for Autopositive film is a vacuum printing frame with a large, yellow filter

sheet which can be removed when a white arc light source is required for Autopositive "reversals." As the film itself is very slow, a big advantage, it can be handled in normal room lighting, thereby eliminating the usual requirement for a separate darkroom.

For a series of shop tests for Autopositive the vacuum frame and arc light which are used for platemaking can be borrowed temporarily. The "yellow" sheeting must be ordered along with the film itself, because a strong yellow light is required to make duplicate negatives of master negatives. No positive or in-between film manipulation is required. It is the general opinion that Autopositive negative duplicates are usually cleaner and have more dense background areas than any line or halftone camera made negative.

With a large vacuum frame, a number of different Autopositive negatives can be made at the same exposure for different jobs, both line and halftone, because the yellow exposure is not critical for normal "mixed" cameras negatives. Without using much imagination, a fast-thinking layout foreman can save hundreds of man hours by using this easy system to duplicate autopositive film.

It will soon become obvious that the layout and stripping department Autopositive duplicates cannot be made in the plate printing department because too often either the plates or the duplicate films will have to wait for a green light to use the vacuum frame and arc lamp with the yellow plastic filter. A very expensive bottleneck will develop here.

The installation of an additional vacuum frame and arc light in or near the layout and stripping department will soon become a must and eliminate any bottleneck. Consult your film supplier or ask your equipment salesman, for the latest space-saving equipment to do this job. One word of warning. Do not buy a frame too small — you



Nu Arc RP-40 Rapid Printer (Nu Arc Co., Inc., 324 S. Western Ave., Chicago 12.)

may want to make offset plates for a larger press next year. The cost of the next larger size frame is very little more and should be considered carefully.

While it is the usual practice to depend on your local supply salesmen, may we point out that the biggest return

on your plant investment dollars can be obtained by subscribing to a number of trade magazines. Take time to read them thoroughly and study the advertisements every issue. The advertisers are telling you (and your competitors too) how to get orders through your shop with the least amount of effort.

Keep Informed of New Products

It is a recognized fact that equipment and supply manufacturers would soon go out of business if their new products did not do the jobs claimed for them faster and at a lower cost to the user. It is recommended that after you read the advertisements you write for the manufacturers' literature on new items, discuss them with your supplier's salesman.

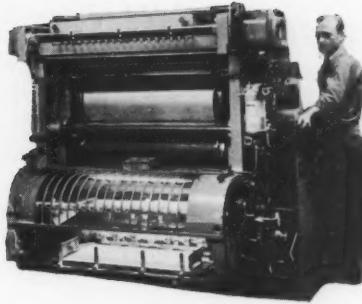
A successful supply salesman can be worth his weight in 22 karat gold because he should be able to tell you what you should *not* buy, as well as what *will* fit into your shop standards most profitably. He knows what others are using successfully. He wants you to be successful with his recommendations. Otherwise, he will be rubbed out and lose your account and the orders that pay for his gas, oil and fun.

May we suggest that you enlist the enthusiasm of some of the key men in your shop. Do not try to do all the reading, thinking, and planning yourself. If you like a certain litho magazine, order a multiple subscription so your key men can get their own copies every month. Ask them to read the articles, advertisements and talk to you about them. You will be both pleased and agreeably surprised with the jet propelled suggestions you will receive. Today, everyone likes to feel that he has an active stake in the work he is turning out.

Now, let's get back to other systems for producing low cost step and repeat plates for you. The Milton Bregman system employs register pins, prepunched tabs, and buttons. This system is covered by patents. (Harold M. Pitman Co., Secaucus, N. J. is the dealer) This system employs no machine punching devices. The layout operator sets up his reference points on his key or master yellow sheet to meet the requirements of each job. All the overprints or surprints or separate color prints should register themselves automatically with the key or master sheet. All the stripper has to look out for is that each yellow sheet is squared up with the key or master sheet. He then strips in his Bregman prepunched tabs on the master pins, as positioned on his key or master sheet, and tapes them to the new or next sheet.

There are many other variations of these systems, including the layout expert cutting butterflies, at critical cross lines, in the yellow sheets. This expert will measure, layout and position a group of negatives with uncanny precision and speed. He has the ability to see the job, all stripped up on the sheet even before a single negative is tacked down. To help him in some degree, various mechanical devices have been developed to speed stripping and reduce press impressions.

Next Month: Reports on these devices



Testing Press Cylinders; Improving Halftone Quality

OVERPRESSURE and the many troubles that it leads to often begin with cylinders that are out of round. This condition is quite common in older presses, but it can occur also in presses only a month old.

A periodic check of press cylinders should be a part of every pressroom routine. In fact, it is a good idea to make this test each time a new blanket is installed on the press. It is a test of the new blanket and the alignment of the back cylinder as well as the surface condition of all three cylinders. New blankets are not always perfect and the back cylinder sometimes gets out of alignment with the blanket cylinder. There are no bearers between these two cylinders that may be used for checking alignment, so this test is important.

It is not absolutely necessary to have a packing gauge to make this test, but it will make the test more positive if you use one. It is, however, absolutely necessary that you have a blanket micrometer as discussed in an earlier Bulletin. (In-

cidentally, do *not* use the blanket micrometer on the press plates.)

When installing a new blanket to make the test, mike it very carefully at several locations. Then pack both plate and blanket for zero pressure. A test made with pressure is not conclusive. The plate must just contact the blanket and no more. If a packing gauge is available it should be used to insure that the blanket is the same number of thousandths below its bearers as the plate is above its.

Next, ink up the plate solidly and print to the blanket. There should be indication of ink transfer all over the blanket. It need not be a heavy solid, but an all-over contact must be seen. If an area does not print, either the blanket or the cylinder has a low spot. To find which it is, reverse the blanket end for end. If the blanket spot comes up again in the same place in relation to the blanket, the blanket has the low spot.

Low spots in blankets should be brought up to level by attaching thin paper patches to the back of the blanket. Low spots in cylinders should be brought up to level by putting patches directly on the cylinder.

Reprinted from the Bulletin of the New York Employing Printers Association.

MODERN LITHOGRAPHY, August, 1958

These patches may be of paper and shellac or they may be sprayed lacquer. Cylinder patches must be put on carefully after first degreasing the iron. Then true them down with sandpaper wrapped around a perfectly straight stick or carpenter's level, held horizontally.

After the print is true on the blanket, print some full size white sheets. In doing this, bring up the back cylinder slowly so that the first sheet printed will show misalignment if present. The next few sheets will show any low spots if the pressure is brought up very gradually.

OFFSET halftones can be printed to high quality standards if done correctly. The trouble is that too many people expect this quality at half the cost of letterpress and that is not possible.

In the first place, the letterpress plate has some very expensive hand-work done on it by a photoengraver. He corrects for all of the shadows, the detail in the middle tones, and the highlights. He balances the picture and gives it life. He may have several proofings made to gauge his work. Then too, the original may have been touched up somewhat to make it photograph better.

The next thing that has to be overcome is the thin film of ink that is printed by offset. When compared to the heavy letterpress ink deposit, the usual offset job looks gray. However, the use of a good gloss printing technique will overcome this. This means that a high quality offset gloss ink must be used. And it must be used on a high gloss coated paper that has a very low absorption rate. The ink must be set before being absorbed into the paper, so the paper, the ink, and the setting speed must be just right.

The third thing to be overcome in offset is the tendency of the water to gray the ink and slow down its drying. To overcome this, a minimum of water must be run on the press. For best results a grainless plate that is well desensitized should be used. This means a bi-metal plate or a grainless aluminum deep-etch plate.★

At Ross-Gould Co., In St. Louis,

every salesman is an “OWNER”

By *Mildred Weiler*
St. Louis Correspondent

GIVE a man authority equal to your own, and he'll use it in your behalf. Basically that is the thinking behind the sales plan inaugurated seven years ago by Herbert M. Ross, president of Ross-Gould Co., in St. Louis.

Somewhat unorthodox, the plan is credited with doubling the company business to its present three quarters of a million dollars annually.

An all offset two-shift plant, Ross-Gould started business as a letter shop in 1908. When Herbert M. Ross, son of the founder, graduated from Washington University Business School in 1933, the elder Ross thought he could increase the company's volume and make a place for his son by making the switch from a letter shop to offset printing, which he considered the coming thing in printing.

This he did by first installing a Multilith, then a 17 x 22" Harris-Seybold press, a 22 x 28", 22 x 34", and finally a two-color 28 x 42" Harris.

Five Floors

Today the plant is spread out over five floors at 309 N. 10th St., and includes six offset presses, two 30" Robertson cameras, a photo-composing machine, complete platemaking facilities for albumen and deep etch plates, and a full bindery and mailing department.

Young men who were delivery boys in the letter shop grew with the



Herbert M. Ross

change-over and have become camera-men, pressmen and bindery workers of today. Young Mr. Ross himself started on a camera.

Ten years ago when the elder Mr. Ross died, young Mr. Ross, who was in his early 30's, suddenly found himself catapulted from the status of one of the boys in his father's shop to president of the company.

Each Man an 'Owner'

"It took me about three years to make the adjustment," he said, "then I began to see that if I could make each salesman the equivalent of the shop owner, we could do better. I saw that I could sell, and that people wanted to deal with me, because I was the shop owner and could make decisions."

The other salesmen, Mr. Ross figured, couldn't do as well unless

they had the same authority. So he inaugurated a plan to make each of his five salesmen a duplicate of himself in authority.

Step No. 1 included training the salesmen in the shop as assistant estimators and in servicing house accounts. This gave them training in pricing and production.

As step No. 2 Mr. Ross cut loose the house accounts and turned them over to the men as they were ready to go out on the street.

Result: business on the house accounts increased in their hands. "Any house that keeps all the house accounts under its own wing can't do a proper service job on all of them, and the accounts don't grow as they should," Ross said.

The next steps followed in logical order. Each man was given authority to make delivery dates, determine prices, and when necessary, make adjustments, and do it all right at the customer's desk.

This, according to Mr. Ross, makes each salesman the equivalent to the shop owner. Buyers respond to this authority and firmness in a salesman.

"The company gets a greater percentage of jobs it works on than most printers," he said, "because our salesmen are not weakened in their position by having to run back and forth for the answers."

"If you have a customer who is ready to go on a job, and you say you will go back to your office and get an estimate, or some additional

information, he can cool off in the meantime," Mr. Ross pointed out. "However, if your salesman can say it will cost approximately so much and that the buyer can have it within a certain time, he gets the order right now while the printing buyer is thinking about it and is ready to buy."

In their role as "shop owners," each salesman has the authority to make a price within bounds. He gives a round-figure price on the spot on many of his jobs. This enables him to hold his own, as Mr. Ross expresses it, "in the rough and tumble of printing selling." Some quotations come under the classification of big jobs which are estimated first or discussed with the boss.

Not only does the customer like this procedure but the house also benefits. "Who can tell better than the experienced salesman how to quote and what he can get for a job," Mr. Ross says, "and because he's proud of the authority we've given him, he invariably favors the house; he never quotes us short."

In fixing on-the-spot delivery dates, the salesman calls the plant production manager and tries to fit his proposed delivery date into the house plan. This might mean overtime. The salesman has the opportunity to sell that overtime to his customer on the spot, or, if he feels the customer can't take the overtime, the salesman assumes it for the house and comes back to work this out with the house.

Watching the Job

Along with his authority to make prices and commitments, the salesman also is free to watch his job in the plant. He can go through the plant, but not disrupt it. If a salesman finds his job appears to be in trouble in the plant, he talks first to the production man. If he can't settle it, he discusses it with Mr. Ross. He never discusses job schedules with the men in the shop.

Very often one salesman will get another to change a production schedule on one of his jobs in order to help meet a delivery date and overcome the necessity for overtime.

"The men are the equivalent of

shop owners in their spirit, too," Mr. Ross says. "They work together as a congenial team, and all are for the house because they consider they are the house."

All of the men sell creatively—some even write copy, as well as make rough layouts of ideas. All also have the services of the two full-time artists on the staff. Yet, if one salesman finds his ideas aren't producing results in selling an account, he'll ask another salesman to call on the account with him or suggest an idea to help close the sale.

This team-work also includes voluntarily swapping or giving up accounts.

Recently, when Mr. Ross asked one of the salesmen to write copy for a self-advertising piece for Ross-Gould, he was surprised to find these opening lines: "Togetherness . . . we may not be the largest printer in St. Louis but we are the happiest . . . we work as a close team."

Admittedly the one weakened position in the setup is that of production manager. He has many bosses and at peak seasons, which come twice a year, he is likely to get into a jam in getting the work through the plant on time.

"However," the president explained, "I have made him a man of authority, too, and he knows he can make the decision and has the right to go ahead with the overtime if the salesman sells it. If it means the house must assume it, then he talks to me and where it is necessary, I always decide to spend it. The men have told me over the years that they appreciate the fact I have a sales slant in my thinking."

Contrary to the policy of many shops, where the head of the company wants to control all important pricing, Mr. Ross requests that he be called in only on very important jobs where high costs are involved. Then the estimator and the salesman seek him out and they have what Mr. Ross calls a "round robin."

"That doesn't mean that I make my views prevail," he said, "if the salesman has good reasons I usually follow his lead."

The plan has not only created a healthy sales atmosphere where sales-

men speak with authority and deliver on their commitments, but it has freed the company president from the heavy burden of sales and pricing which most executives feel they must carry alone.

Sales meetings, where sales managers whip their staffs into line regularly each Monday morning, have not been part of the Ross-Gould program for the past five years. The president feels "We just don't need them."

Instead, Mr. Ross and the salesmen meet about three days a week for lunch. They may spend one luncheon date "brainstorming" an account to see what new ideas they can come up with to help a salesman sell lithography.

They may also discuss reassigning an account—as suggested by the men themselves. "I never ask a man to give up an account but explain to him why the other man wants it," Ross said, "and I have never had a man who wanted to keep an account if he felt he wasn't doing it justice."

Delivery Dates

Delivery dates also may be discussed over lunch to see who may be able to yield to help another. When no one can give, the overtime is authorized.

The plan, he added, has made work a pleasure both for the men and himself. Salesmen are paid a commission and two-thirds of any service fee which is included in the price the house charges for extra service or ideas supplied on an account.

On Jan. 1 the company leased another floor to take care of its expanding business. It also spent \$45,000 in 1957 for two 23 x 30" Harris presses, a Multilith and a Baum folder.

The company specializes in producing advertising and sales promotion literature, catalogs and publications.

Mr. Ross, who is 45, has a comparatively young organization averaging about that age.

The company is observing its 50th anniversary this year. Coincidentally, the Graphic Arts Association of St. Louis, of which Mr. Ross is president, also is observing its 50th anniversary.★

Masking, Color Separation

for transparent and reflection copy

By John M. Lupo, Jr.

Technical Representative
Di-Noc Chemical Arts, Inc.

PROBABLY at one time or another, you have been pleased by an outstanding photo or print. There was something in the picture that really made it stand out although at first you may not have realized what it was. No doubt contributing to the effect was a highlight area because the highlight area in a bride's gown, or a silverware piece, for instance, is extremely important for effective reproduction. Usually in working with transparency and reflection copy, retaining proper definition in highlights is a must for a good job. It's second nature to check a halftone negative by first looking at the highlights and shadow dots, for if these two are to your satisfaction you will no doubt accept the shot.

In color work, highlight detail is extremely important, for the delicate areas add so much more to the quality of the finished printed sheet. As an example of this look back to Article 3, (July) at the positive prints of the three separations. Note here that we have the density range desired in the separation negatives, and of course a fair amount of contamination of color.

In addition to this, look at the gray scale in the copy area. You can easily see that the first two and virtually three steps of this gray scale (highlight areas) show no specific difference.

In the course of making our separations we have completely lost this highlight detail. Actually what has happened here is that in our exposures we have exposed in such a way that we lost the definition between these

steps in the finished reproduction. Don't think that the exposures were not correct. The result is to be expected with this procedure. In order to correct the problem, we use a mask known as a highlight mask.

Generally speaking, a highlight mask is made from the original on to a high contrast ortho or pan film (such as Dinolit Ortho PB or Dino-graphic Process Pan). The reason for using a high contrast film (this is a standard line and halftone film, and we will refer to it as high contrast film) is that we want to get density in the areas confined to the highlights of the original copy only. This type of mask is exposed to white light when using on ortho film, and when using a pan type film it is exposed either to white light or filtered light to obtain a color-corrected highlight mask. But now let us be specific and see how this mask is used for both types of copy.

At times there may be a question

as to whether or not a highlight mask is needed, and of course that is difficult to answer. About the only thing we can say is that if there are any highlights, play safe and make a mask. The mask is made by contacting the emulsion of the transparency to the emulsion of the film, exposing to white light on ortho high contrast film. Develop in DK 50 (1:2) for 2 to 2½ minutes, depending on exposure.

An example of such an exposure is shown in Figure 1. The mask, after development, should have a D max (maximum density) of not more than .55. Generally speaking a D max of about .35 to .50 is the accepted standard for highlight masks. The finished mask will show only a light gray image corresponding to the lightest tone (or highlight) of the original, extending to three or four steps of the LTF Scale. This mask adds density to the light areas of the transparency, thereby preventing a loss of detail on additional exposures. Some of these light areas referred to contain some color and the highlight mask shows some density in these areas. A highlight mask records not only the whites of the original but also those areas which contain a slight amount of color.

Note in Figure 1, that since we used ortho film we did not get a proper rendition of red or colors containing red. That is because ortho film will photograph red as black; consequently we do not have on the highlight mask density to prevent loss of highlight detail in this red or areas containing red. In highlight

Reprints

If interest warrants, reprints of this series will be available upon its conclusion later in the year. Cost will be about \$2. Readers may request a copy by writing editor at Box 31, Caldwell, N. J., and mentioning "Lupo No. 2." (Send no money now). Reprints of Mr. Lupo's earlier series "Three-Color Direct Separation," will be available from the editor at \$1. a copy. (Specify "Lupo No. 1".)

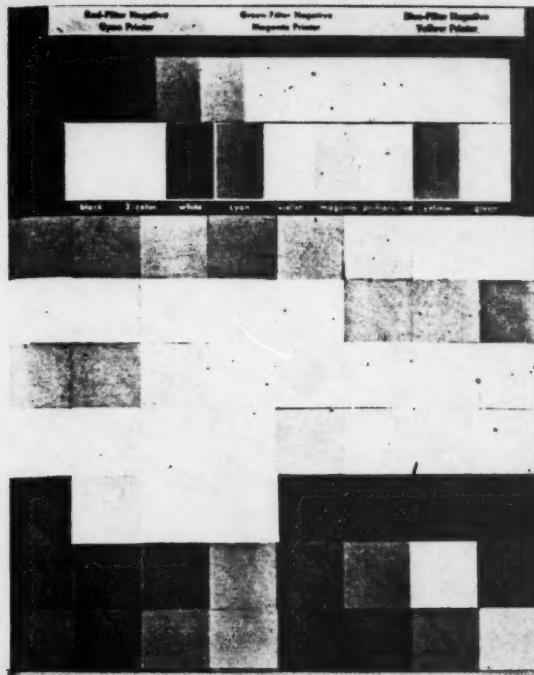


Figure 1. Ortho highlight mask. Made on Dinolit Ortho PB film. Exposure of 3 sec. on KM Light Tap No. 1. Dev. DK 50 (1:2) for 2 minutes. Max. density .45. Min. density .12. Note that the reds and red-containing colors do not show density.

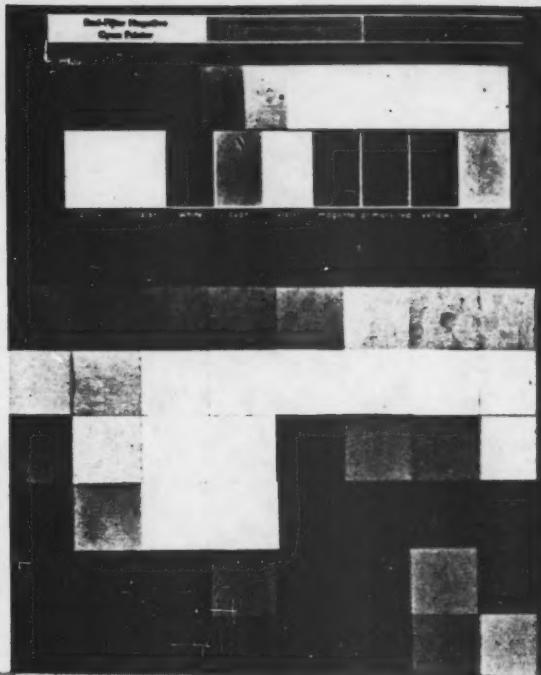


Figure 2. Pan highlight mask. Made on Dinographic Process Pan. Exposed for 2 sec. on KM Light Tap No. 1. Dev. DK 50 (1:2) for 2 minutes. Max. density .45. Min. density .13. Note the highlight correction of reds as compared to the ortho highlight mask.

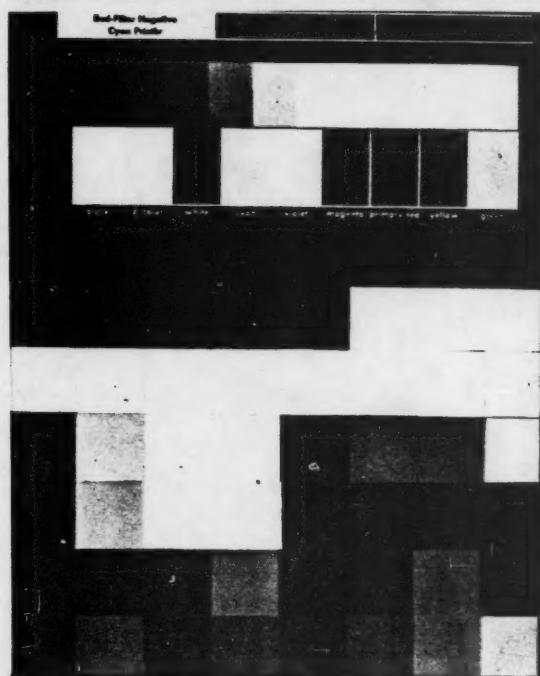


Figure 3. Filtered highlight pan mask. Made on Dinographic Process Pan film. Exposed for 8 sec. with 29 filter on KM Light Tap No. 1. Dev. DK 50 (1:2) for 2 minutes. Max. density .62. Min. density .13. This mask adds density to the yellows and magentas preventing cyan in these highlight areas.

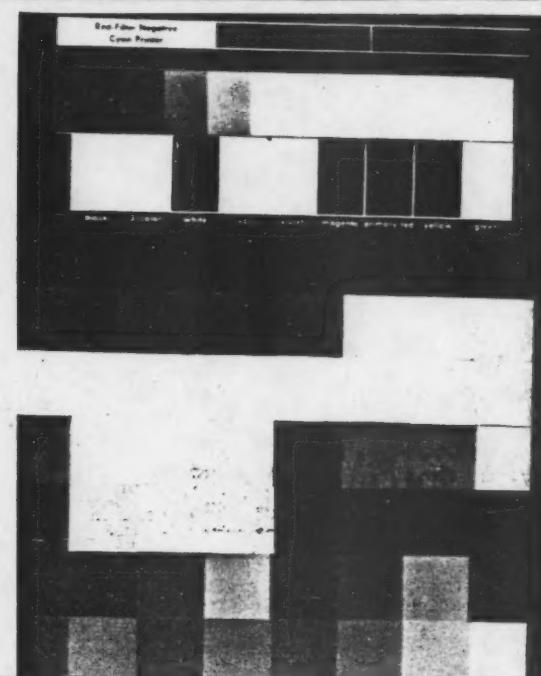


Figure 4. Filtered highlight mask. Exposed through 29 filter to Process Pan film, 8 sec. on KM Light Tap No. 1. Developed in Highlight mask developer (1:1) for 3 minutes. Max. density .52. Min. density .10. Although not visible in the print above, there is a much more overall softness to this mask as compared to the comparable mask developed in DK 50.

masking, then, of a subject such as a red flower, with fine delicate tones of red, the ortho highlight mask will not record the red highlights in accurate relationship to the other colors.

To correct this deficiency we have to use a pan type film as shown in Figure 2. Note that we have made this mask to the same density range as the ortho mask, exposing to plain white light. However, since we used pan film, we record the complete range of colors in their proper relationship.

Now to go one step further. Pan film has an uneven color sensitivity. That is, it is more sensitive to blue and green than it is to red, and as a result an exposure to white light will not truly record to proper relationship of highlights as they appear in the original. In addition, in delicate masking, we may want to get a complete separation of color in highlight masking. For example, in an original which contains delicate highlights in yellow, magenta and cyan areas, adding density to all three on a highlight mask will not give us the separation of color we want. In making the blue filter negative separation we want to add density on a highlight mask to the yellow areas only, and not to the magenta and cyan, for we do not want to print a dot in these areas.

For utopia in highlight masking, let us now take a look at filtered highlight masking. In this procedure, we expose through the separation filters to the original on high contrast pan film. The result is a blue filtered highlight mask used on the yellow printer, a green filtered highlight mask for use on the magenta printer, etc. Three highlight masks are used, each recording the important detail of a specific printer, which is then registered back to the transparency to make a color correction mask (or registered back to the transparency to make separations in the overlay masking procedure). A filtered highlight mask is shown in Figure 3 with details.

Just one more point before we close the door on highlight masking. I suggest the use of a DK 50 developer for development. At times the result

you will get from this may not be suitable for the job. Suppose we take that bridal gown mentioned before. The highlights here extend over a broad range and good reproduction requires a softness in the mask extending over a wide range of the original tones. In order to accomplish this we must use a highlight mask with, let us say, five or six steps in the gray scale. This is quite difficult to do with the DK 50 developer, and the use of a special developer called "Highlight Mask Developer" would give us our result. Note the illustration of this in Figure 4. The D max is similar to the other masks but we have extended the scale over more steps, resulting in greater correction for this delicate subject.

Reflection Copy

The procedures for highlight masking reflection copy are basically identical to those for transparency copy with the obvious difference of a camera method instead of a contact procedure. The exposures for camera work will, of course, depend on light source etc., but as a starting rule use about one-fourth of your normal line exposure for an ortho mask, and about twice this for a white light pan shot.

The method for using this highlight mask is somewhat different from transparency procedures and will be described later on.

I'd like to recall a point previously mentioned about masking to justify the detail we have gone into on different highlight mask procedures. Make sure you use the proper type and degree of masking for the job. As an illustration, a set of filtered highlight masks would not improve a job unless it had sufficient colored highlight detail in the original. Don't think that by using 10 masks on a job you will get a 100 percent improvement over a job done with a set of separations having only five masks. Those additional masks may correct for other color contaminations, but may not necessarily be needed for the job. As a starting procedure for selection of a highlight mask, start with an ortho mask, and then go on to a white light pan mask.

Color Correction Masks

The most important masks used in color separation are color correcting masks. These masks correct for the unwanted or contaminated colors of our original set of separations. You may have heard them referred to as principal masks or color masks etc. In order to avoid confusion in describing these masks we will use the term *color masks* and also state whether they are negative or positive and note the filter from which they were made (for instance 33 filter negative color mask). In the event they are positive masks made from the separation negatives, they will be described as positive and the printer from which they were made will be noted. (e.g. red positive mask). If the procedure involves two masks on a single printer, they will be numbered mask No. 1 and 2. Perhaps, after going through this, you will have more trouble trying to find out what the mask is than in actually making it.

The basic functioning of a negative mask is to add density to a certain area of the original or separation, thereby blocking out unwanted colors. Take for example a negative mask on transparencies. If this mask were made through the 33 filter it would show as its densest areas, the yellows, reds and blue of the original.

By registering this mask to the transparency and exposing this combination to a green filter (magenta printer separation) our magenta will show up as pure white (or close to it) on the separation negative, which will give us a solid color in that area. To understand this a little better look at Figure 5. The combination of this magenta mask on the green filter separation will primarily correct for yellows in the magenta and red areas, with some correction achieved by holding back magenta in certain blues.

In almost all types of masking, the use of a mask not only corrects for color but also reduces the original contrast. In our illustration of a negative mask on the transparency we of course have corrected for the unwanted color by using it, but since

we placed it over the original to make the separation we have completely changed the density range of the original.

In some instances this contrast reduction caused by color masks is quite objectionable, and can cause difficulty. The same problem is apparent with reflection copy. Let us say in a positive mask procedure, we first make the separation negatives and then contact these to make masks. In order to compensate for the fact that the masks tend to reduce contrast we must shoot the separations much higher than normal. In addition, adding a positive mask to the separation increases to a great extent the exposure time for projection half-tone positives.

Negative Masks for Transparencies

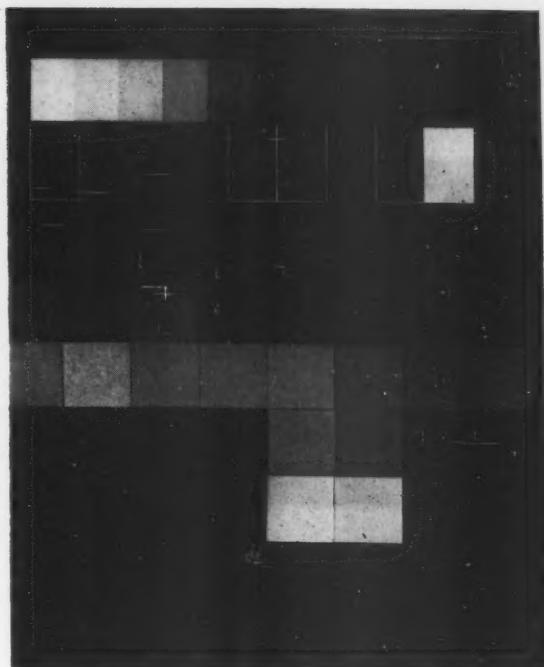
There are a great variety of filtered masks which can be used on transparencies, with all sorts of combinations. However, in our discussion of this particular type of masking, we will use only three (color) masks, which can be used in either a one-, two- or three-mask procedure. It is my personal opinion that using more than three color masks on transparencies complicates the procedure to a point of difficult control, and it would probably be best to go to an overlay masking procedure for improved results.

Mask Percentage

The mechanical procedure for making a mask really is quite simple, but complications arise in the calculations of how to do it. Masking is selective. That is, we want it to do a certain limited job, otherwise we will over- or under-correct. Therefore, we have to know what strength mask we should use. We can find density range of the mask simply by multiplying the desired mask percentage we are using by the density range of the original. For example, let us say that we want to use a 40 percent mask, and the density range of the original is 2.0, then:

$$\begin{aligned} \text{Mask Percentage} \times \text{DR of original} \\ = \text{DR of Mask} \\ 40 \text{ Percent} \times 2.0 \\ = .80 \text{ DR of Mask} \end{aligned}$$

Figure 5. Magenta filter mask (33 filter). Made on Cramer Panchrome B plate. Exposed through 33 filter on KM Light Tap No. 2 with 1.0 neutral density filter, for 20 seconds. Developed DK 50 (1:1/2) 3 min. 15 sec. Max. density 1.22, min. density .17, DR 1.05. This mask was made by contact through combination of transparency and ortho highlight mask.



Now comes the big question: What mask percentage do we use? I can only plead the Fifth Amendment on that question. There is no universal mask percentage that will work on each job or in each shop. Why? Masking, as we have said, is relative. That is, it corrects to a certain degree, and this degree of correction is dependent on the type of inks you are using, the paper stock, the press, plates, quality of original, etc. The problem of process inks is probably the most important single factor determining the percentage of mask we have to use. This is illustrated in LTF's book *The LTF Color Chart*. This procedure of determining the mask percentage is primarily for positive masking and will be described in the next article.

The correct or average mask percentage for negative masks is found by a trial and error method. However, by referring to the color chart we are using, this error can be greatly minimized after an initial mask is made. We will make 40 percent masks on our separations as this is a fair average to start with.

Making the Separations

Rather than go into lengthy detail on an actual job, let us look at

Figure 6, for complete details on exposure, development, etc. Notes pertinent to this set of separations are listed below:

a. **HIGHLIGHT MASK.** This was made on ortho film, and is made with emulsion to emulsion contact. Use a stable base material for this to eliminate the problem of stability.

b. **NEGATIVE MASKS.** To find the density range of these masks, multiply 40 percent (mask percentage) by the DR of the original. Use the chart in Figure 7 to find the mask DR. When making the mask try for a low density reading of about .3. To find the developing time (gamma) of the masks:

1. Add the high density of the highlight mask to the low density of the transparency. Add the low density of the highlight mask to the high density of the transparency. Subtract these two finished readings, to get the DR of the highlight mask-transparency combination. Divide this DR into the desired DR of the color masks and you will get the gamma. Consult the film data sheet or your previous trials to convert this gamma into developing time.

2. We added the densities of the

TRANSPARENCY MASKING RECORD SHEET

DATE _____
JOB _____

SUBJECT _____ SIZE _____
MAGNIFICATION _____ DENSITOMETER READINGS 2.78, 34, 2.44
18 3

HIGHLIGHT MASK

MATERIAL	FILTER	EXPOSURE	DEVELOPMENT		

PRINCIPAL MASKS (40% mask used..DR of mask should be .98)

MATERIAL	FILTER	EXPOSURE	DEVELOPMENT		
1 Cramer Panchromatic B	85B	No. 2 tap 6 secs.	DK50 (1:1) 3:00	1.31, 30	1.01
2 "	33	" " 16 secs.	" "	3:10	1.20, 20
3 "	58	" " 16 secs.	" "	3:30	1.29, 29

SEPARATION NEGATIVES

PRINTER	MATERIAL	MASK	FILTER	EXPOSURE	DEVELOPMENT		
CYAN	Cramer Trichromatic	1	29	2 Tap 28secs	DK50 (1:1) 2:45	1.64, 31	1.33
MAG	"	2	58	" " 34 "	" "	2:55	1.68, 34
YEL	"	3	47B	" " 36 "	" "	4:30	1.65, 30
BK	"			33 18 25	" "	3:00	1.74, 52
				58 26			1.22

REMARKS AND CONTROL NOTES

- 1.0 Neutral density filter used on all masks.
- .60 Neutral density filter used on all separations.
- Numbers under original density figures refer to LTF Scale readings.
- For the purpose of simplicity, no highlight mask was used.
- Black printer was made through split filters, exposing about 2/3rds of separation exposure.
- KM Tri-Level Light source on No. 2 Tap on all masks and separations. Distance from light to exposure frame 36."

highlight mask to the transparency to find the proper DR of this mask-original combination. This is quite important and requires some explanation. The film to which we are exposing will respond not to the original but to the *original and whatever mask we have on it*. When we make a mask and combine it with the original we no longer have the same DR as we initially had. Therefore, when making calculations involving gamma, remember that if you are using a mask you must add these densities of the mask to that of the original, subtract the two to find the DR (which the film "sees") and divide this range into the desired range. We added the darkest density of the mask to the lightest portion of the

original because when we combine the negative mask to the positive original, the dark tones of the mask will register to the light tones of

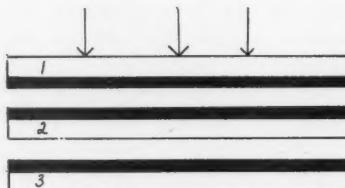


Figure 8. Cutaway diagram for making color masks. 1. Highlight mask. 2. Color transparency. 3. Unexposed continuous tone film. Dark border indicates emulsion side.

the original. Note the gamma figures in our record sheet.

If you are working with film instead of glass plates it is advisable

to make these color masks unsharp. This is done by placing a sheet of Kodak Diffusion Sheet between the color transparency and the unexposed film. Figure 8 illustrates the film setup for this. The diffusion sheet would go between two and three in Figure 8. With glass plates no diffuser is used, and the film setup is exactly as shown in Figure 8.

c. SEPARATIONS. After completing the masks, combine them with the separation filters as shown in the record sheet. (e.g. the cyan printer requires mask No. 1, the 85B mask, exposing with the red 29 filter). To find the gamma desired on these separations, follow the procedure previously described. Add the high density of the mask to the low density of the original, and the low density of the original to the high density of the transparency. Subtract these two readings to find the DR of this mask-original combination and divide this DR into the desired DR of the separations. We will want these final separations to have a DR of 1.3. When you have the gamma, consult the film data sheet for the proper developing time.

Note here that the highlight mask is *not* used after the color masks are made. When making these color masks we recorded the highlight detail on them, and they are no longer used. The setup for making the separations consists only of the color mask and the transparency. Register

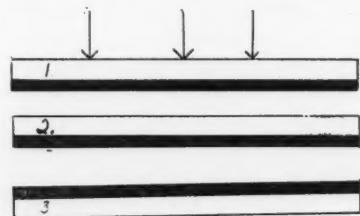


Figure 9. Cutaway for making separations. No. 1 refers to mask, No. 2 to transparency, and No. 3 to unexposed separation film or plate.

these two as shown in Figure 9 for making the separation negatives.

The black printer was made by exposing through a split filter method. That is, we exposed it through each of the separation filters for two-thirds of the individual separation exposure.

The DR of this black is considerably less than that of the separation. A good black printer will have a maximum dot value of only 40 to 50 percent, and appear only as a ghost image. If the separations are accurate, little black is needed. Too much black will throw off your grays and also plug up heavy middle tone and shadow areas.

General Notes

The Neutral Density filters were used to increase the exposure time. In many instances, working with a five- or ten-second exposure is too critical and it is advisable to increase this time for more accuracy. This is done by adding a neutral density filter.

The circled numbers below the original density readings refer to the steps on the LTF Scale. All density readings on masks and separations were taken on these steps.

Fresh developer was used for each mask and separation, at a temperature of 68 degrees. Agitation was at five second intervals.

Density readings were taken dry. On all films and plates you will get a difference in wet and dry readings. It is best to take both and after some experience you will find to what extent the wet readings will differ from the dry.

Conclusion

This procedure illustrated is commonly called the three-mask procedure, for it involves three color masks. You could use the same basic procedure with two masks. These would be the 33 and 58 filter masks. The 33 mask would be used for the cyan and magenta printer and the 58 mask would be used for the yellow printer. If you use a one-mask procedure, the 33 filter mask would generally be used. This mask would be used on the cyan and magenta printers only, with no mask on the yellow printer.

It is advisable whenever possible to make the separations and masks from transparency copy by contact, then enlarge or reduce the final separations to the desired size. The contact procedure is faster, and more

ALIGNMENT CHART FOR DETERMINING MASK PERCENTAGES

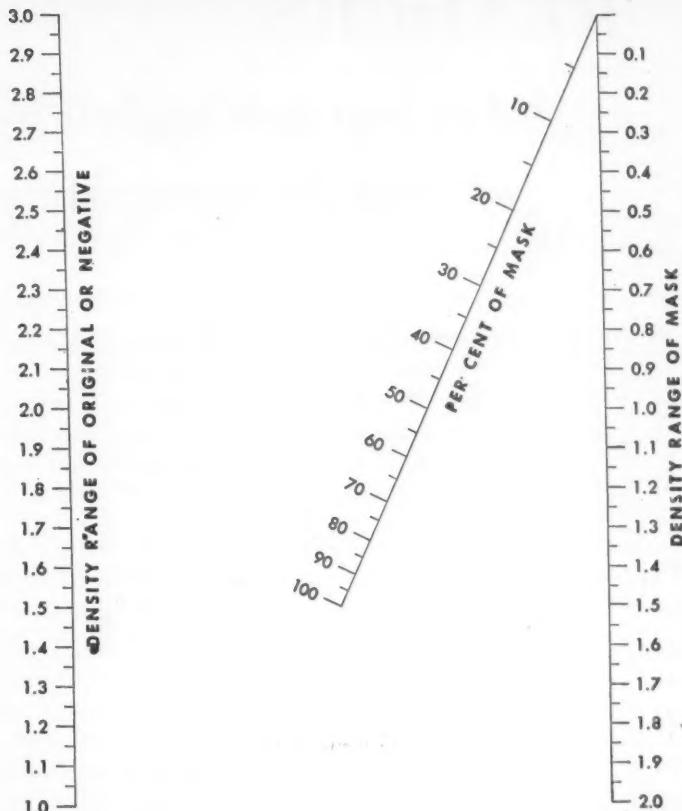


Figure 7. Chart for mask percentage. For use: A. To determine density range of mask—take density range of original and desired mask percentage. Align these points by use of a straight edge, so that ruler extends to vertical line on right (density range of mask). Read density range of mask on right vertical line. B. To determine mask percentage—with straight edge, align density range of original (on left vertical line) with density range of mask (on right vertical line). Read mask percentage on oblique line. (Reprinted with permission, from Eastman Kodak Company's Graphic Arts Data Book "Masking for Photo-Mechanical Reproduction.")

reliable in exposure time, as compared to a camera method. However, when the size of the original transparency is below 4 x 5" it may be best to make the masks and separations in the camera. You could enlarge them to some intermediate size, and then enlarge again on the separation negatives.

The negative mask procedure used on reflection copy is somewhat different from that on transparency work. The procedure involves separations higher than normal to compensate for the flattening effect of the mask. This procedure will be described in complete detail next month, together with the positive mask procedure.★

Next Month

Author Lupo continues his story, with a discussion of masking for reflection copy, and the positive mask procedure.

READERS:

*Are you taking full advantage
of your lithographic magazine?*

THE staff of *Modern Lithography* has been trying, in several important ways, to make the pages of your magazine more valuable to you. Increased in-person coverage of litho club and trade association meetings has been one way. Interpretative articles on subjects of vital interest to you is another. That's the reason for our recent series on presensitized plates, three-color direct separation, and visits to typical litho shops and for our expanded coverage of the litho news in all parts of the United States and foreign countries.

Our climbing circulation figures indicate your appreciation of our efforts. But are you taking *full* advantage of your lithographic magazine? In past months, many of you have availed yourself of the services of our two regular columnists, *Theodore C. Makarius* (Press Clinic) and *Herbert P. Paschel* (Photographic Clinic). The purpose of this page is to remind you that if you have a troublesome problem regarding press or camera, these specialists are ready to help you solve it. If you are a subscriber to *ML* and have a question, why not jot it down on the coupon below and send it along to us? We'll be glad to help you, and the service is free.

MODERN LITHOGRAPHY

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(Press)

Mr. Paschel
(Photography)

My Question: _____

(Questions will not be answered by mail, but in an early issue of *Modern Lithography*)

Name

(Only your initials will be used)

Company

Address

fish-hooks, nuts and bolts, walnuts, roses and wooden nickels...add up to successful Duenewald promotion

FISH-HOOKS, nuts and bolts, walnuts, roses and wooden nickels might not add up to much for the average person, but to the Duenewald Printing Corp., they represent a highly successful self-advertising campaign.

Taking such simple every-day items as these for the subject matter, the 40-year old New York firm produced eight colorful folders that are some of the finest promotion pieces by lithography *ML* has seen in a long time.

The 11½ x 14" folders were lithographed on Kromekote cast coated paper with a Harris 52½ x 77" four-color press.

The eight pieces, which were mailed at weekly intervals to a select list of 1,000 potential customers, were the brainchild of Ralph Duenewald, president of the progressive firm. The design, art and text were done by independent artists closely associated with the company, Harold, Erica and Gene Egan.

All the folders featured ingenious tip-ons and beautiful four-color process pictures, some converted from letterpress. All were printed four up under normal working conditions, Mr. Duenewald told *ML*, "with no tricks." Each of the folders had a large "d" on the cover, utilizing the particular subject matter of the piece, and process reproductions on the inside, courtesy of Champion Paper and Fibre Co.

The first folder was titled, "Here

is a Sporting Fish Lure," and had a dry-fly as a tip-on on the second of its four pages. There were two illustrations. One was a drawing and the other a four-color reproduction of a variety of colorful fishing lures.

Folder two had the large "d" made out of a nut and bolt with a real nut and bolt tipped-on in the center of the "d". An outstanding photograph of a mass of nuts and bolts was reproduced on the third page with the admonition to "Let a faithful reproduction of your product tell the story."

Folder three used walnuts, procured from a candy maker, as a tip-on and as the subject matter of the illustration and text.

The subject and tip-on of folder four was roses. Mr. Duenewald reports that this tip-on caused the most trouble and was the most expensive. After the flowers were purchased they had to be clipped and dried before glueing.

Eggs were the subject of number five, but obviously not the tip-on. Instead, the clever artists used a rubber grade-A stamp and devoted the subject matter to a discussion of the grade-A standard in eggs and printing.

Folder six wove a story about yarn and the shepherds of Southern France who watch their flocks from stilts, and knit the yarn they guard to pass the time. The subject tie-in is that the stilts of Duenewald are instrumentation and technology. The pic-

ture reproduced in the folder had two strands of blue yarn as a border.

ML received three copies of folder seven in the series of eight. All three used grapes as the subject matter. The first, on Kromekote, used three raisins as the simple but effective tip-on. The other two were printed on antique and enamel paper to illustrate the versatility of offset. The recipient was reminded that letterpress could not duplicate this job.

The final piece in the outstanding series used coins as its motif — with wooden nickels and real pennies predominating. The theme was that back in the days of wooden nickels, the public often listened to "the tinny pitch of the fairground midway," but that things changed as people began to pay more and more attention to superior craftsmanship, like that offered at Duenewald. Once again, an enclosed folder encouraged the reader to "try us on one job . . ."

The company reports that results of the campaign have been very good. Mr. Duenewald, speaking from his one-story air-conditioned plant at 45 West 18th St., said he plans to enter the successful pieces in the LNA Self-Advertising Awards competition and other contests.

As for the cost — *ML* was told that if a customer ordered a similar mailing it would cost more than \$15,000. From the looks of the pieces, and their apparent effectiveness, they would seem to be worth every penny.★

NAPL

*plans busy 'workshop' convention,
largest equipment exhibit, for Statler
Hotel, Boston, Sept. 10-13*

THE National Association of Photo-Lithographers has announced a tentative program for its 26th annual convention at the Hotel Statler in Boston Sept. 10-13.

Registration fee is \$35 for the entire convention, which includes a ticket to the luncheon, a ticket to the dinner dance, admission to the business sessions and a copy of *The Lithographers Manual*, which sells for \$25.

An all-day technical session on Saturday will be held in the nature of a forum for the discussion of offset problems with a panel of experts answering questions.

William J. Stevens, The Miehle Co., once again will be moderator. Panel members include Michael H. Bruno, Lithographic Technical Foundation, research; William F. Mason, Forbes Lithograph Co. and John H. White, Litco Co. camera; Merrill N. Friend, Spaulding-Moss Co. and L. J. Seguin, Uniform Printing Co. plate-making; James Beldotti, Rand Avery-Gordon Taylor Co. and Floyd Scott, Gardner-Brooks Co., press; Vincent G. DeForge, Interchemical Corp., ink; and John L. Kronenberg, S. D. Warren, paper.

Otis E. Wells, president of the

Western Lithograph Co., will speak on "Successful Advertising for a Lithographing Co." His topic will cover how Western plans its campaigns for increased sales by adding value through color.

"How Are We Doing" will be the topic of a talk by Stanley R. Rinehart,

Litho in Russia

A special feature of the NAPL program is a talk to be given by Rex G. Howard, former president of the association, on his trip with a number of other industrial and professional men, to Russia. He will tell about lithography in Moscow—equipment, men and methods.

manager of the printing division of E. I. duPont de Nemours & Company. Walter E. Soderstrom, executive vice president of NAPL, will discuss compensating lithographic salesmen and marking up materials and outside work.

A "realistic look" at sales budgets will be taken by Jack Kromberg, C.P.A. from New York. Another C.P.A., Milton Hudders, of the Re-

cording & Statistical Corp., will speak on depreciation from cost and tax viewpoints.

Quentin O. Young, well-known industrial relations consultant for Philip Morris, Inc., will review this year's bargaining and comment on several important phases of lithographic labor relations. His talk will be entitled, "Labor and Management versus Wages and Profit."

The director of work simplification for the Rust Craft Greeting Card Co., Ralph W. Stanley, will discuss his specialty and the advantages to be obtained from it.

A former president of NAPL, Harry E. Brinkman, president of Cincinnati Lithographic Co., and president of the National Small Businessmen's Association, will cover in detail the needs of the small businessman and what representation they have in Washington.

Headlining a series of talks on new equipment is a panel discussion on progress in cold type composition. Representatives who use or manufacture the Fotosetter, Photon and Monophoto have been invited to participate in the panel.

Many representatives of major equipment, supply and material companies will be on hand to answer questions on their products and discuss new methods. One such item is new developments in color masking procedures and other techniques by representatives of the Eastman Kodak Co.

Other scheduled speakers include Dr. Kenneth McFarland and Murray E. Sholkin, president of New England Advertising. The exhibit, to be

(Continued on Page 113)

Next Month:

*special NAPL convention
section, with complete program,
photos and many special
features. Don't miss it!*

IN PRINCIPLE, there is absolutely no difference between the information needed by management of even the smallest company as compared with the largest. It is merely a matter of degree. I like to visualize the reports to management as being a pyramid. However, I like to start at the top of the pyramid rather than at the bottom and then spread out as indicated by management's inclination to read and digest the reports.

My first thought is: what is the minimum amount of information which must be made available to the very busy manager or owner? Then, step by step, we must make available detail data as extensive as will prove practical. We must be realistic and practical in planning our reports. We must recognize that it isn't always possible for the owner or manager of a small business to spend a great deal of time studying and analyzing a series of complicated statistical reports. For that man, we must resort to the utmost in simplicity and at the same time sacrifice as little important information as possible.

However, it must be recognized that to achieve that end compromises are inevitable. It is impossible to meet the requirements of brevity and still provide extensive information. Somewhere something must give. If we start at the top of the pyramid with the principal reports that management must have we can go down creating the detailed records, forms, and reports, which will support that information.

A major problem for management of the small business is that very frequently it is buying its equipment on time. Whether or not it is currently earning enough money to meet these amortizations is most certainly an important first in reporting to management. Then: are earnings enough to create adequate reserves for future replacements and expansions? That is vital information for the growing lithographer.

So, we start first with how to report that information most quickly.

From a talk presented at the 53rd annual convention, Lithographers National Association, Phoenix, April 28-May 1.

*how the accountant can
give basic information to*

management

in simple, easy form

By Jack Kromber
Certified Public Accountant

We must begin with one thought—the system of reporting is something which must be tailored for the individual company and must suit the temperament of the individual who is the owner or manager of the company. It's silly to give a great deal of statistical information to the person who just does not have the temperament to study it or will not take the time to do so. For that man we must design the system in such a way that we can give him basic information in as small a capsule as we can possibly design.

Beauty Is Skin Deep

A great deal of attention, in the past, has been given to beauty of reports. We have them typed and reproduce them with great elaborateness; we have used a great deal of red ink to underscore figures—I hope the red ink has been only ornamental and not in the figures themselves. The attempt has been made to present very elaborate reports giving management so much information at one time that the reports, by their weight, proved self-defeating. I say, yes, provide the information, but don't give it in one gulp. Supply it first in concentrated form and then let management ask for supporting details which will help in locating where shortcomings may

be and where future improvements may lie.

My own experience has been that management will pay much more attention to reports which are asked for and that management will ask for more and more if permitted to advance step by step. A voluminous report suddenly thrown at the busy owner too often merely overwhelms him.

The disrespect generally expressed about the graphic arts industry extends into an area where it is very harmful: on the part of bankers. Of course, we must exclude the larger, well-financed companies but to the smaller companies, the banks start out with a very, very skeptical approach to extending credit. But, it has been my experience that if the small business owner will demonstrate to the banker that he does get and does use adequate management reports, the banker's respect is developed. Such evidence of good management has actually helped to obtain bank credit where it might well have been denied. I would say to management, get good reports and make sure that your bank knows you get them. I go so far as to say, show them the reports and you'll find that a good deal of this disrespect will be eradicated.

The first important form is a very

condensed statement of operations. All we do at this point is to report the totals for sales, costs of sales, administration and selling costs with percentages. This is a highly concentrated capsule that instantly shows the operating results. Management can, at will, then turn to the supporting schedules for the details of costs of sales, administrative and selling expenses.

Then, of course, there are the items of income and deductions which are not directly related to the normal operation of the business, such as sales of waste, and, of course, taxes. On this highly condensed form of operating statement I show, what we call, a "cash flow statement". This I deem to be most important, particularly to the smaller business, but by no means unimportant to the large one. This must show that the net income is adequate to take care of the amortization of debt, to provide a reserve for future equipment purchases, and enough to add something to the net working capital of the business, having in mind the fact that as the business grows it must have additional working capital for increased inventories and accounts receivable.

At this point all that we have is a statement for a period—in this particular case, a period of a month. Now, two things are necessary: comparison with other periods and comparison with pre-fixed objectives—in other words, a budget.

This problem of getting information into the hands of management I am sure is an age-old one. I can visualize, in my mind's eye, a manager of a stone-age company complaining about the fact that the stone-slab records are so bulky and that it requires too many chiselers on the payroll to inscribe them. I can also project myself into the future and hear the president of some company, at the Interplanetary Lunch Club, worrying about the bulk of the records although they are now stored in memory machines. I visualize the fact that he is still worrying about the number of chiselers on the payroll.

I must stress one thing: you can-

not get information, you cannot get reports, without the manpower with which to do it. There is unfortunately a tendency on the part of owners and managers to complain on the one hand that they have too much accounting help and at the same time, and in the same breath, complain that they are not getting enough information. There must be a recognition on the part of management that in order to get adequate reports some money must be spent to get them.

Now, what equipment is available to the small business to take the place of the expensive accounting machinery available to the large companies? Unfortunately, very little exists. But shortcuts may be found by studying the particular business. Streamlining is possible if the approach to reports is merely one of utility. Much time and effort is spent in producing reports that are works of art. Too often they are so beautiful that they are promptly filed for careful preservation—without being read.

Study will reveal that much streamlining is possible even with manual methods. Much thought has been given to this matter by accountants and accounting records suppliers. The "Unispread" form is an example. There are many modernizations in hand-written records. Very often these are much more useful for the smaller business than accounting machines. Slavish adherence to orthodox methods is one of the greatest obstacles to overcome. I have seen many offices in which the staff claims to be too busy to prepare much needed reports for management while it spends countless hours on tasks that are performed only because they are time-hallowed.

Too often I meet managements which longingly sigh for accounting machines they cannot afford but which they really do not need. A new, objective look at the systems they have may reveal that there is enough effort wasted to enable the existing staffs to produce some much needed information. But, if after streamlining the present system, there is not enough help to produce adequate management reports it is very false

economy not to add the needed help. It is much more expensive not to get the information.

Minimum Information

Just a word about the "much needed information." Here are a few of the minimums:

1. *Prepare a budget from the best information available.*

2. *Revise the accounting system so that the classification of accounts will afford automatic comparison with the budget for all costs.*

3. *"Sell" the budget to your sales staff and department heads.*

4. *Revise the budget as quickly as possible to make the corrections that the new actual records indicate to be necessary.*

5. *Set up hourly rates based on the budget. This requires some study at the outset but will pay handsome dividends. Setting up a budget is really much simpler than is commonly supposed.*

6. *Give management highly condensed reports but be ready with the details when asked for by management. Have the information in useable form but forget about beautiful two-color typing. The reports are merely tools to be used, not to be preserved as masterpieces of art—save the artwork for customers.*

7. *Set up quick comparisons which will reveal variations from the budget. Again, use only the simplest, handwritten reports. Don't worry about the looks but give much concern to the contents.*

Every business has a personality of its own so plan the development of your reports to fit your business. Then *use the reports* or stop wasting the time spent in preparing them. It is much better to use them.

Take the time to give your whole office a new "look over". Dispense with the archaic methods and habits that belong to the bookkeeper with the green eyeshade and pencil over his ear. And while you are at it, have a go at the files. I'll bet that 90 percent of your files consist of material that you read once and will never read again—I'll make another bet: you couldn't find it in your files if you wanted to.★

Detroit, Aug. 10-13

Offset Clinic

Scheduled by Craftsmen

Ferd Voiland



A FULL panel of talks on the offset process will be one of the main features of the Craftsmen's convention next month in Detroit. The International Association of Printing House Craftsmen will hold its 39th annual convention in the Statler Hilton Hotel, Aug. 10-13.

The offset panel will be presented Monday afternoon, Aug. 11, with Charles King, of Calvert Litho presiding. It will include two talks on going

from hot metal to offset, with Stewart Edmonds, Jr., of Direct Image Offset Corp., discussing his company's product and George Morrison, of Ludlow Typograph Co. talking about his company's Brighttype.

Other speakers on the offset panel are John Colwell, The Colwell Co., "Merchandising Three-Color Offset;" Albert Huber, Minnesota Mining & Manufacturing Co., "The 3M Dampening System;" Chesley F. Carlson,

the C.F. Carlson Co., "Some Thoughts on Negative Stripping;" and John C. Jackson, American Type Founders, "Cost Production and Profit — Small Offset Equipment."

Other panels will deal with letter-press problems and materials and with such general topics as photo-composition, die-cutting, binding, web-offset and printing on foil. Ferd Voiland, is president of the Printing House Craftsmen.

Program

Saturday, Aug. 9

9 a.m. to 6 p.m. Registration
6:30 Dinner and entertainment

Sunday, Aug. 10

9 a.m. to 8 p.m. Registration
8 to 9:30 Opening session, *A. T. Annen*, convention chairman, presiding. Welcome by *Louis C. Miriani*, mayor of Detroit.
9:30 Get Acquainted Party sponsored by International Printing Supplymen's Guild.

Monday, Aug. 11

8 a.m. to 6 p.m. Registration
7 to 9 Committee meetings
9 to 10:30 First business session.
10:45 to 12:30 p.m. "Cloud 14"—General News in the industry:
"New Letterpress Developments" — *Staunton Saunders*, vice president, the Cottrell Co.; "Web-Offset, the Fourth Dimension"—*Hyman Safran*, president, Safran Printing Co.
12:30 Luncheon. *Paul Bagwell*, Michigan State Univ., speaker. 2 to 5 Concurrent Clinics.
NO. 1: LETTERPRESS: *Earl Bierbaur*, VanderKloot Press, presiding. "Relief Printing Plates" — *Floyd Larson*, Int. Ass. Elect. & Stereo.; "Small Press Designs for Printers of all Sizes"—*James McCann*, Heidelberg Corp.; "Does Rubber Plate Printing Have a Place in the Small-

er Printing Plant?" — *Norman X. Guttman*, Orville Dutro & Sons; "3M Plate Treatment" — *Edward Nederostek*, Minnesota Mining & Mfg. Co.; "Curved Original Plate Surfaces" — *Floyd Lear*, Industrial Engraving; "How To Compete with Yourself" — *Hugh Kaulmeier*, VanderKloot Press.

NO. 2: OFFSET: *Charles King*, Calvert Litho., presiding. "Hot Metal to Offset Plates" — *Stewart Edmonds, Jr.*, Direct Image Offset Corp., and *George Morrison*, Ludlow Typograph Co.; "Merchandising 3-Color Offset" — *John Colwell*, The Colwell Co.; "The 3M Dampening System" — *Albert Huber*, Minnesota Mining & Mfg. Co.; "Some Thoughts on Negative Stripping" — *Chesley F. Carlson*, The C. F. Carlson Co.; "Cost, Production and Profit—Small Offset Equipment" — *John C. Jackson*, American Type Founders
8 to Midnight International Cruise Party

Tuesday, Aug. 12

7 a.m. to 9 a.m. Committee meetings, 5th District Breakfast
9 to 5 Registration
9 to 10 Second Business Session
10:15 to 11:30 Finishing Operations, *Kenneth Bancroft*, Detroit Die-Cutting Co., presiding. "Hard Binding" — *John Burkhardt*, Burkhardt Binding; "Die-Cutting" — *Mr. Bancroft*; "Pamphlet Binding" — *David Helm*, the Helm Bindery;

"Mailing" — *George Wallers*.

11:30 Board buses to Greenfield Village for afternoon tour, including picnic lunch.
7 p.m. to 9:30 p.m. Club management dinner. 10 p.m. Nominating caucus

Wednesday, Aug. 13

7 a.m. to 9 a.m. Committee Meetings
9 to Noon Registration
9 to 10 Final Business Session
10:15 to 12:30 p.m. Panel on Foil Printing: *Bernard Ormsby*, General Printing Ink Corp.; *Anthony Zurek*, Process Color Plate Co.; *Milton Pierson*, Flair Studios; *J. J. Hennessey*, Shermann-Hennessey Printing Co.; *K. M. Greenwell*, Reynolds Metals Co.
12:30 p.m. to 2 Printing Week Luncheon
2 to 5 Composing Room clinic: *C. M. Flint*, Charles T. Main Co., presiding. "Photon in Commercial Application" — *William Garth, Jr.*, Photon, Inc.; "Composition Variables" — *Allan S. Holliday*, Science Press; "Celluloid Makeup—The Linofilm" — *Herbert O'Sullivan*, Mergenthaler Co.; "ATF Typesetter" — *John Porter*, American Type Founders; "Modern Composing Room Practice" — *William A. Wertheimer*, Michigan Typesetting Co.
2 to 5 Plant Visits
6 to Midnight Cocktails, dinner, presentations, entertainment and dancing.★

Litho Schools

Canada—Ryerson Institute of Technology, School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.

Chicago—Chicago Lithographic Institute, 1611 W. Adams St., Chicago 12, Ill.

Cincinnati—Ohio Mechanics Institute, Cincinnati, Ohio.

Cleveland—Cleveland Lithographic Institute, Inc., 1120 Chester Ave., Cleveland 14, Ohio.

Los Angeles—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.

Minneapolis—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

Nashville—Southern School of Printing, 1514 South St., Nashville, Tenn.

New York—New York Trade School, Lithographic Department, 312 East 67 St., New York, N. Y.

Manhattan School of Printing, 72 Warren St., New York, N. Y.

Oklahoma—Oklahoma A & M Technical School, Graphic Arts Dept., Okmulgee, Okla.

Rochester—Rochester Institute of Technology Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N. Y.

Philadelphia—Murrell Dobbins Vocational School, 22nd and Lehigh, Philadelphia, Pa.

Pittsburgh—Carnegie Institute of Technology School of Printing Management, Pittsburgh.

San Francisco—City College of San Francisco, Ocean and Phelan Aves., Graphic Arts Department.

St. Louis—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

Vancouver—Clark College.

West Virginia—W. Va. Institute of Technology, Montgomery, W. Va.

Trade Directory

Lithographic Tech. Foundation
Wade E. Griswold, Exec. Dir.
131 East 39th St., New York 16, N. Y.

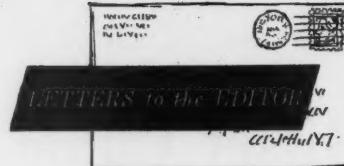
National Assn. of Photo-Lithographers
Walter E. Soderstrom, Exec. V.P.
317 West 45th St., New York 36, N. Y.

Lithographers National Association
Oscar Whitehouse, Exec. Dir.
1025 Connecticut Ave., N.W.
Washington, D. C.

National Assn. of Litho Clubs
Frederick Shultz, Sect.
Buckbee Mears Co.
Toni Building
St. Paul 1, Minn.

Printing Industry of America
Bernard J. Taymans, Mgr.
5728 Connecticut Ave., N.W., Washington, D.C.

Internat. Assn. Pig. House Craftsmen
P. E. Oldt, Exec. Sec'y.
307 E. Fourth St., Cincinnati 2.



Likes Editorial

Dear Sir:

I want to take this opportunity to tell you how interested I was to read your excellent editorial in the July issue of your publication. This editorial is one of the best statements I have ever seen of employment problems in the lithographic industry in New York.

I personally feel very grateful that you have seen fit to call attention to our recent negotiations and the reasons behind the settlement made with management.

We are particularly delighted that your editorial will come to the attention of many of our employer friends throughout the country.

Thank you very much for your interest in our problems and I hope that I will have an opportunity to meet with you in person in the near future.

Edward Swayduck, president
Local 1, A.L.A.
New York

Correction on APRA

Dear Sir:

Your June issue (page 107) had an interesting story telling how R. Hoe & Co. received an award from the American Public Relations Association for its fine motion picture, "Color Sells Everything," and for its ROP Color Fashion Show.

Congratulations to R. Hoe & Co. for its progressiveness in backing this program. Such efforts are of benefit to everyone in our great graphic arts industry.

However, with no intention of detracting from Hoe's achievement, I would like to set the record straight on one point. Your story said: "The presentation to Hoe is the first time in the 14-year history of the (APRA) awards that a manufacturer of graphic arts equipment has been honored by the association."

I believe there was some mistake about



using the phrase "for the first time," because in 1947 APRA made this award to Harris-Seybold Company, for its production

and industry-wide promotion of a color motion picture, "How to Make a Good Impression." The enclosed snapshot shows Mr. R. J. Niederhauser of Harris-Seybold examining the "Silver Anvil" presented by APRA in 1947. Bob Niederhauser was then our advertising manager and was responsible for the movie; he is now manager of sales engineering for Harris-Seybold.

Incidentally, your readers may be interested to know that "How to Make a Good Impression" has been seen by nearly 200,000 people in the past 11 years. It is still being shown almost weekly to printing buyers, advertising clubs, and other groups, and any of Harris-Seybold's field offices will be glad to supply a print for showing to any club or company, large or small.

Fred W. Baker
Public Relations Manager
Harris-Intertype Corp.,
55 Public Square,
Cleveland 13, O.

Likes Cartoon

Dear Sir:

While reading your June issue, we came across the excellent cartoon on page 84 (in which a printing buyer says "These color proofs are fine but let me hold them for a day or two until I can think up some changes.") and chuckled over it for some time as we have heard of this kind of situation recently from a number of our salesmen.

If possible, we would like your permission to reprint the cartoon, modifying the name on the salesman's briefcase, in the next issue of our "Sales Newsletter" which is a rather informal sheet distributed internally.

John L. Remington,
Stecher-Traung Lithograph Corp.,
Rochester, N. Y.

Delighted to hear that you enjoyed the cartoon in our June issue. We are always pleased to receive comments about items

(Continued on Page 115)

Meetings

International Association of Printing House Craftsmen, 39th annual convention, Hotel Statler, Detroit, Aug. 10-13.

National Association of Photo-Lithographers, annual convention, Statler Hotel, Boston, Sept. 10-13.

National Metal Decorators Association, Penn-Sheraton Hotel, Pittsburgh, Oct. 6-8.

Printing Industry of America, 72nd annual convention, Hotel Statler, Dallas, Oct. 13-16.

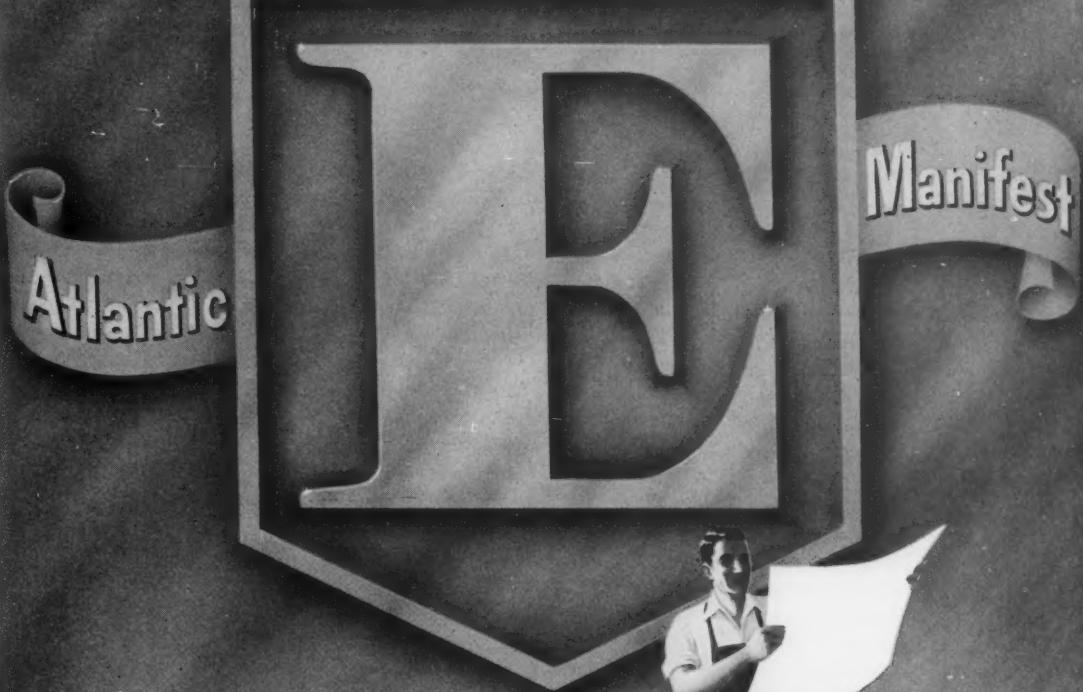
Lithographers National Association, 54th annual convention, The Greenbrier, White Sulphur Springs, W. Va., April 19-21, 1959.

Southern Graphic Arts Association, 38th annual convention and exhibit, Robert Meyer Hotel, Jacksonville, Fla., April 27-29, 1959.

Research & Engineering Council, 9th annual convention, Sheraton-McAlpin Hotel, New York, May 18-20, 1959.

National Association of Litho Clubs, 14th annual convention, Leamington Hotel, Minneapolis, June 11-13, 1959.

EASTERN



EXCELLENCE IN FINE PAPERS

NOT ONE...

NOT TWO...

BUT THREE historic advances

in the paper industry: *new* pulps that allow for complete diversification in the blending of all fibers

from soft and hard woods . . . *new* papers with increased brightness, greater opacity, improved

whiteness . . . and *new*, improved packaging designs.

This symbolic "E" identifies the superior quality of

ATLANTIC and MANIFEST business papers.

Atlantic Papers

PRODUCTS OF EASTERN CORPORATION, BANGOR, MAINE • MANUFACTURERS OF FINE BUSINESS PAPERS AND PUROCELL® PULPS
MILLS AT BANGOR AND LINCOLN, MAINE • SALES OFFICES: NEW YORK, BOSTON, CHICAGO AND ATLANTA

Highway Billboard Ban

By *Charles Gruender*
Milwaukee, Wis.

A GOOD swift kick in the pants sometimes has a tremendous uplifting effect. The outdoor advertising industry received just such a kick by the Senate in its recent vote on the Highway Bill to ban billboards on the new 41,000-mile highway.

A year ago, and again two months ago, we wrote vigorous letters to our senators and congressmen opposing such a ban. Let all of us who feel defeated shed no unnecessary tears. There was an amendment attached that 35 per cent of the highway may still carry the billboards. These are the present highways that may be integrated into the new highway and which already have billboards. Those billboards will be allowed to stay.

The pay-off on that kick for the Outdoor Advertising Association is that it can get out of the rut. It now can use creative ingenuity in devising other outdoor media. It is appalling how most of our businesses are inclined to stay in one old groove. Life in this country is ever changing. Mode of travel and transportation has changed tremendously the last 30 years. Has the outdoor advertising industry adjusted to it? Visibly, not much.

In bills like this Highway Bill, all of us are inclined to see only our own immediate self-interest. As citizens, we must view the picture from the view of best interest for all citizens. This does not mean we have for one minute lost sight of the need to keep boosting for advertising art and more

outdoor displays. We believe in the healthy use of all our graphic arts facilities. And right here the Outdoor Advertising Association and advertising agencies can render a better service to American industry and culture.

Our own union, the Amalgamated Lithographers, has gone on record as showing a willingness to contribute a million dollars if matched by industry, for research in better methods of producing lithography. The Lithographic Technical Foundation has done remarkable work, and has produced excellent results in promoting

The author of these provocative comments has been a poster craftsman for many years and says he has "objectively observed and studied the lithographic industry from many angles." Mr. Gruender said he submitted the accompanying article "because we in Milwaukee were quite 'het-up' about the billboard ban on the new federal highway program. As educational chairman of Local 7, A.L.A., I wrote letters to congressmen and senators. I sense that in the defeat of the billboards all is not lost. . ."

Readers of ML may not agree with all of Mr. Gruender's assertions, but they will certainly be stimulated by his forthright approach to a subject that has vital importance to lithographers everywhere.

What do other readers think?

the lithographic industry. Has any research been conducted by the Outdoor Advertising Association of America?

Their business must run into millions annually. What have they done to find new outlets and to adjust to new conditions? For instance, if 24-sheet posters are curtailed, what effort is being made to find new places for 6 sheets, 3 and 1 sheets, or even $\frac{1}{2}$ sheet? In Europe, Kiosks are used on street corners for advertising. Has that ever been considered for this country?

Also, a large field is opening in new shopping centers. Isn't there a possibility of using posters in neat low frames along the bumper guards of these parking areas? Each single car space could have a low 2-sheet board advertising some national product. Here is that glorious opportunity of point of purchase. Concessions could be obtained by the Outdoor Advertising Association by paying for part of parking construction or maintenance.

Subway, elevated and bus stops, where people have to wait are places where neat, artistic poster panels can be placed for people to see. Also, on street cars, buses, trucks, etc.

The advertising agencies themselves are also a little at fault. We lack the use of creative art. We have neglected to use our talent. The advertising agents have sold the American people short. Much of our advertising—let us admit it—is dull, prosaic, maudlin, cheap, obvious and trite. Only here and there do we see creative art or humor used. The advertising agencies have a responsibility to the American people, not only to their customers. It is the people who buy the products, often in spite of advertising. The agencies should enlighten, educate, and show the manufacturers how advertising can be subtle, imaginative and artistic. We owe this to our people as a cultural heritage. Our advertising agencies have let us down dismally. The people are keener, wiser, loving beauty more than we know. Let's aim ahead of them, not behind them.

(Continued on Page 115)

PHOTOGRAPHIC CLINIC

By Herbert P. Paschel
Graphic Arts Consultant



Densitometer Readings, Pinhole Spots

Densitometer Readings

Q: I am interested in taking densitometer readings from the screened negative of a gray scale and converting these readings into correct screen percentages. Also, to see if I have correctly copied the gray scale. Can you tell me how to do this or, if not, tell me from what books I could obtain this information?

A.B.W., MIAMI

A: Densitometer readings of a screened tone scale are not necessarily related to the ultimate tones achieved in the reproduction, nor to the gray scale from which the halftone was made. Unless the complexities of this problem are fully understood you could be led into considerable error and confusion. The reasons for this are much too involved to explain here.

*I can suggest no recent books which are devoted exclusively to the subject. LTF lists three technical bulletins covering the subject: No. 304, *Optical Density As A Measure Of Tone Value*; No. 305, *The Relations Between Dot Area, Dot Density And Tone Value For Halftone Images*, No. 702, *Reproduction of Tones By Offset Lithography*. The first two were published in 1945, the latter in 1950. While some of the formulas contained therein may be outdated, the LTF books should be useful for purposes of orientation.*

Fortunately, there are many articles covering the subject in the journals of technical societies and in

It is impossible for Mr. Paschel to give personal replies by mail, but all questions will be answered in this column as soon after receipt as possible. The columnist also is available to the trade as a consultant for more complex litho problems.

the trade press. The following are a few that come to mind which have been published in the annual journal of the Technical Association of the Graphic Arts. By studying these you can obtain a good insight into the problem and thus work out some control system suitable to your needs.

TAGA PROCEEDINGS: 1950—"Tone Reproduction in Halftone Negatives," J. A. C. Yule; 1951—"The Penetration of Light into Paper and its Effect on Halftone Reproduction," Yule & Neilsen; 1953—"Factors Affecting Tone Reproduction with Contact Screens," F. R. Clapper; 1954—"Tone & Color Control in Reproduction Processes," W. L. Rhodes, and "Measurement of Dot Area and Sharpness," Howe & Yule; 1955—"Reproduction of Color with Halftone Images," Clapper & Yule.

Pinhole Spots

Q: In making step-and-repeat plates we seem to get more pinhole spots than when we make plates in a vacuum frame. The negatives seem to be

of equal quality. Can you explain this?

S.C.B., PHILADELPHIA

A: Your question is rather hazy as to facts so I will have to make a few assumptions. I take it that the spots in the plates do not occur at random and have actually been traced back to the identical location in the negative. I also assume that the pinholes are so minute that they are easily overlooked in spotting but are evident when viewed with a magnifier.

If this is the case a possible explanation may be found in a difference in the light sources used for exposing the plates. It is not uncommon to use a twin-arc printing lamp, or even a pair of double-decker lamps, for exposing large plates in a vacuum frame. With a multiple lamp set-up a certain amount of image undercutting takes place. The light getting through a very small pinhole could very likely be scattered sufficiently to prevent complete hardening of the coating right down to the metal.

Consequently, in developing the plate, the minute spot is washed away since it is not anchored firmly to the metal. The single arc in a step-and-repeat machine is closer to a point source and thus may expose the pinhole right down to the metal. I may be far off the beam as far as your problem is concerned, but the explanation offered is consistent with the known characteristics and performance of diffuse and point light

(Continued on Page 113)

from A to Z

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Photographic Materials • **G**lycerin • **G**oldenrod Paper • **G**raduates • **G**um Arabic • **H**and Rollers • **H**ydrochloric Acid • **H**ydrometers • **H**ydroquinone • **H**ypo • **I**nk Knives • **L**ens and Screen Cleaner • **L**enses • **L**inen Testers • **L**itho Pencils • **L**ithotex Etch • **L**ithotine • **L**itho Wipes • **L**F. **V**inyl **L**acquer • **M**agnesium **N**itrate • **M**agnifiers • **M**easuring **G**lasses • **M**icrometers • **M**ixing **P**ails • **M**olletoons • **N**egative **S**trips • **O**paques • **P**araformaldehyde • **P**hotographic Acid • **P**itchers • **P**resensitized **P**lates • **P**rinting **F**rames • **P**roofing **P**ress • **P**umice • **P**utz **P**omade • **R**azor **B**lades • **R**egister **M**ark **T**ape • **R**etouch **T**ransfer **S**ticks • **R**onolene • **R**ubber **C**ement • **R**ubber **G**loves • **R**ubber **R**oller **W**ash • **R**ub-R-Vive • **R**ules and **R**ulers • **S**afety **C**oms • **S**afelights • **S**cales • **S**cotch **S**tones • **S**cotch **T**ape • **S**cratch **P**ens • **S**creens, **C**ontact • **S**creen **S**eparation **G**auge • **S**e nsitivity **G**uide • **S**nake **S**lips • **S**queegees • **S**T **P**rocess • **S**tay **F**lat **S**olution • **S**tirring **R**ods • **S**traight **E**dge • **S**tripping **K**nives • **T**annic Acid • **T**ape **D**ispensers • **T**hermometers • **T**imers • **T**ransparent **S**heets • **T**rays • **T**riangles • **T**-**S**quares • **T**urpentine • **T**usche • **U**.**V**. **A**lbumen **P**rocess • **V**ermillion **S**tain • **V**inyl **B**ase **L**acquer • **V**inyl **S**heets • **W**ashout **S**olution • **W**ashup **S**olution • **W**ebril **W**ipes • **W**hirlers • **X**ylol • **Z**inc **N**itrate • **Z**inc **P**lates • **Z**orboll

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TECHNICAL SECTION



'Dam of Air' Dampener

The following is an article from the June issue of "The Westerner," magazine published at Western Printing & Lithographing Co., Racine, Wis. It is reprinted with permission here, because of its widespread interest.

A NEW development, which could have a far-reaching effect on both the quality of work and productivity of our offset presses, has been built into a new two-color press placed in operation at Poughkeepsie.

The development is the Mullen Air Doctor Dampening System which is designed to eliminate one of the biggest headaches in offset printing—controlling the dampening allows the plate to pick up ink on non-printing areas; too much dampening causes a weakening of the image on the plate, emulsification of the ink and a washed out appearance on the printed sheets.

The difference between too much or too little and just right is a small one. Thus the correct dampening of the plate is difficult to maintain and, as veteran pressmen claim, "It can change on you in a minute." Because of this, consistent color control is more difficult on offset presses than on letterpress equipment.

The Mullen System differs from conventional dampening systems in that it uses a continuous stream of air to maintain the correct fountain solution on the press plates. The air stream serves as a "dam" which removes virtually all of the solution

from the printing areas while keeping the correct amount on the non-printing areas.

Once the Mullen System has been adjusted for proper air pressure and vacuum, the dampening of the plate should remain constant throughout a press run. The pressman, relieved of this burden, is free to devote his attention to ink control and other adjustments. This should enable the offset press crews to turn out more consistent color work and to reduce waste resulting from poorly printed sheets.

Mullen vs. Conventional

Figure 1 shows a conventional dampening system. The ductor roller, which moves back and forth from the fountain roller to the vibrator, picks up fountain solution from the fountain roller and transfers it to the vibrator. The form rollers pick up the fountain solution from the vibrator and apply it to the press plate.

The Mullen System, diagrammed in Figure 2, does away with these rollers. The fountain solution is applied to the press plate by the chrome roller at point A. Excess fountain solution is removed from the plate at point B where air, under pressure, is directed against the cylinder to act as a "dam" which rolls the water back so that it can be drawn off by the vacuum inlet at point C. Enough

fountain solution remains on the non-print areas so that they do not pick up ink, while the print areas are rendered virtually dry.

Unlike conventional systems which require rollers to touch the press plate, no part of the Mullen System comes into contact with the press plate. This should reduce wear on the plate. Although it does not touch the press plate, the chrome roller can apply fountain solution to the plate because the clearance, only .004 of an inch, is thinner than the film of water adhering to the chrome roller. Because of the close tolerances, the press plate must be positioned perfectly on the press cylinder.

If the Mullen System is to function perfectly, it is necessary that there be absolute cleanliness because small particles of dirt can cause trouble. The slot across the press at B is only .010 of an inch wide and small dirt particles can easily lodge in this slot. No excess fountain solution would be removed at that point, leaving a line of solution around the circumference of the plate cylinder and causing a streak in the printing.

Guard Against Dirt

Dirt could also lodge between the chrome water roller and the plate along line A, the transfer point for the solution from the fountain to the plate. If the dirt were hard enough,

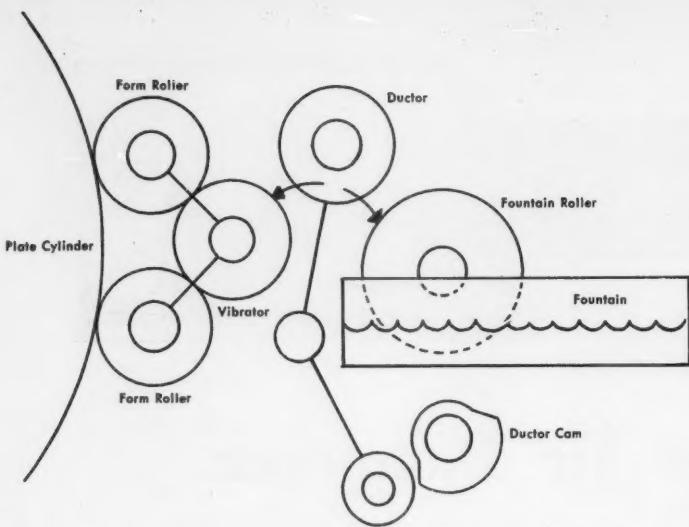


Fig. 1 Conventional dampening system

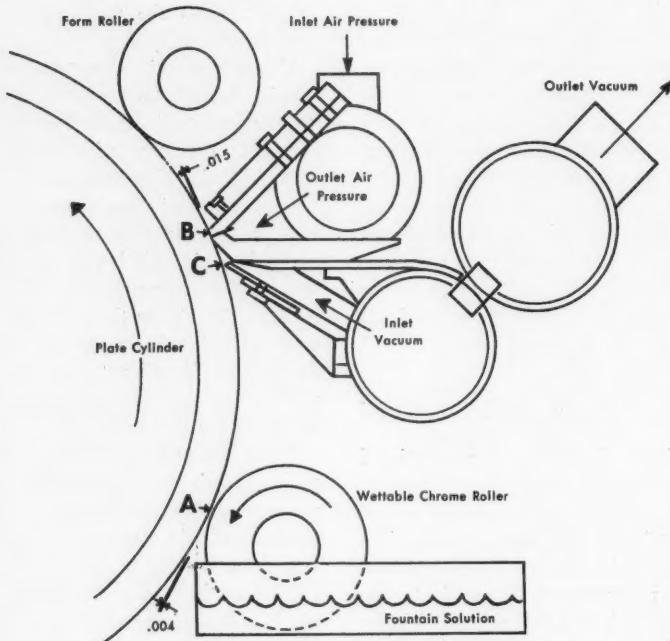


Fig. 2 Mullen Air Doctor dampening system

the plate could be scratched. To minimize the dirt hazard, an elaborate filter system filters both the air and fountain solutions.

The Mullen System offers four principal advantages over a conventional dampening system. (1) It does away with the dampening rollers and the problems associated with them, such as the need to remove and re-

install them about once a week so that the molleton or parchment surfaces can be renewed or cleaned. (2) The Mullen System is expected to give more accurate control of plate dampening. (3) Emulsion of ink and fountain solution will be held to a minimum. (4) It is believed that the new system will enable Western to produce cleaner, brighter jobs that

are more consistent in every respect.

As with all improvements that give Western higher productivity or better quality, the Mullen System requires a greater degree of mechanical perfection in its construction. It also requires skilled crews to set and adjust it properly. The Mullen System calls attention to the fact that in quality printing we are constantly faced with the need for more cleanliness in the maintenance of buildings and equipment and in the performance of our jobs.★

To Sponsor Forum

The Graphic Arts Association of St. Louis will sponsor a technical forum at the David Ranken Jr. School of Mechanical Trades, Nov. 21 and 22. The program will be conducted by Frank Preucil and Michael H. Bruno of the Lithographic Technical Foundation.

Next Drupa In 1962

Fair officials report that some manufacturers already are reserving space for the next Drupa exhibition in 1962. One exhibitor, the French print and paper machinery manufacturers, has requested twice as much space as it had at this year's exhibition.

Appoints Two Product Managers

Dorsey E. Biggs and Jack R. Hubbs have been appointed ATF Typesetter product managers for Atlanta and San Francisco, respectively, by American Type Founders Co., Inc.

Mr. Biggs has been associated with the company since 1947 and at one time owned and managed his own printing plant.

Mr. Hubbs, who joined the company recently, is a printing engineer graduate of California State Polytechnic Institute.

Ives to Ludlow Post

Robert S. Ives has been appointed director of research for Ludlow Papers, Inc., Needham Heights, Mass. Prior to joining the company he was president of his own research consulting firm.

TECHNICAL BRIEFS

These abstracts of important current articles, patents, and books are compiled as a service of the Lithographic Technical Foundation, Inc. They represent statements made by the authors and do not express the opinions of the abstractors or of the LTF.

Since some of the abstracts are from abstract journals, LTF cannot furnish photostats of all of the original articles. If the title is marked with an asterisk (*), LTF has no further information than that contained in the abstract itself. Inquiries about these items should be sent direct to the source that is named. If you want copies of U. S. Patents, write direct to the Commissioner of Patents, Washington 25, D. C. Send twenty-five cents for each patent desired. Make checks or money orders payable to "Treasurer of the United States." British patents may be obtained for forty-five cents from the Patent Office, 25 Southampton Buildings, London, W. C. 2, England, or as is the case with all foreign patents, they may be obtained as photostats from the U. S. Patent Office, Washington 25, D. C.

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Photography, Tone and Color Correction

LETTERPRESS COPY FOR LITHO REPRODUCTION. *The Litho-Printer*, Vol. 1, No. 1, January 1958, page 22, 1 page. From time to time a set of original photoengravings or duplicate color plates prepared for letterpress must be used as copy in lithographic printing. The conversion consists usually of making reversed line exposures in the camera from the halftone plates. To do this, the blocks are either chalked up and the surface burnished, or they are sprayed black and the printing surface then inked with a short white ink. The set of photographic colour printers so prepared can be used direct for lithographic reproduction.

Planographic Printing Processes

LITHO PLATES BY XEROGRAPHY. Anon. *Battelle Technical Review* 7, No. 3, March 1958, pp. 13-14. A rapidly prepared, dry process lithographic plate directly from a xerographic plate results by the use of a method recently described by technologists at Battelle Memorial Institute. In the process, xerographic images are fixed on special metal or paper plates. These plates are

stated to produce good quality lithographic printing and press runs of up to 25,000 impressions with essentially no deterioration of image quality. Other advantages are mentioned. Research is continuing with emphasis on devising techniques for halftoning images directly on the plates in a process camera.

*LITHOGRAPHIC PRINTING. U. S. Patent 2,830,536—Application December 15, 1955. William H. Wood and Dolor N. Adams—Assigned to Harris-Intertype Corp. *Official Gazette* 729, No. 3, April 15, 1958, p. 550. In a method of preparing a lithographic plate for printing, the step which consists in applying to the printing surface of such plate a solution consisting essentially of water and a relatively small percent of an agent from the class consisting of water-soluble per-halogenated aliphatic saturated fatty acids and their water-soluble salts and having an acid pH.

*LITHOGRAPHIC PRINTING PLATES. U. S. Patent 2,806,424. September 17, 1957. Anthony L. Ensink. *Chemical Abstracts*, Vol. 52, No. 1, January 10, 1958, column

144. Na or NH₄ alginates (2.5-3% aqueous solutions) are used with or without fillers to coat waterproofed papers for use as direct-image printing plates. The alginates are rendered insoluble by addition of metal salts. Dichromates are incorporated into the alginate solutions to form light-sensitive plates and Ag salts to give photosensitive plates.

FRANGOS DEVELOPS "METALITH." Anonymous. *Modern Lithography*, Vol. 26, No. 2, February 1958, page 108. A one-chemical treatment for a presensitized plate called "Metalith" developed by William A. Frangos, Inc., was demonstrated for Modern Lithography. After an exposure of one to five minutes, a small amount (1/4 oz. for a 17" x 22" plate) of "Metalith" is distributed over the entire plate with up and down and sideways motions. The image appears immediately and no further development is required. After the plate has been put on the press, it is sponged with clean water before printing. Mr. Frangos claims that this treatment will make presensitized plates perform more consistently, will eliminate scumming, increase the length of run, lower costs to the lithographer, and will give printing quality "equal to deep-etch."

WHAT'S NEW IN EQUIPMENT AND IDEAS? *The Litho-Printer*, Vol. 1, No. 1, January 1958, page 29, 1 page. A new semi-automatic flatbed offset press* is equipped with two beds and permits printing of various thicknesses of paper, board, tin, glass, plywood and plastics. Printing plates are cooled and the cylinder is heated, as are the inking rollers. Sheets are laterally fed into the machine and delivered by two tables of adjustable height.

* (not illustrated)

Paper and Ink

INKS—OF TODAY AND TOMORROW. Dr. Maurice Adler, California Ink Co. *The National Lithographer*, Vol. 64, No. 5, May 1957, pp. 80-1, 2 pages. The second part of a two part article discusses what improvements are desirable for future printing inks. Desired are improved litho gold inks, improved daylight fluorescent inks, and three color process inks approaching the pure theoretical colors of the spectrum. Also described is a new printing process called the "Complete Transfer Method" in which ink is distributed on a hot printing plate where it dries. Then the dry ink is then transferred completely to the paper. Such printing is already being done in the laboratory.

Lithography—General

*DRY OFFSET PRINTING. J. S. Mertle. Photo-Litho Notes. *The National Lithographer* 65, No. 2, February 1958, p. 42. According to A. D. Mackenzie, the principle of this operation can be traced to 1819. In

(Continued on Page 113)

CONVE

Program

SUCCESSFUL ADVERTISING FOR A LITHOGRAPHING COMPANY
Otis E. Wells, President, Western Lithograph Company, and
President, NAPL

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Stanley R. Rinehart, Manager, Printing Division,
E. I. duPont de Nemours & Company

SMALL BUSINESS AND POLITICS
Harry E. Brinkman, President, Cincinnati Lithographing
Company, and President, National Small Businessmen's Association

THE LITHOGRAPHIC INDUSTRY PATTERN ON
1—Compensating Lithographic Salesmen
2—Marking Up Materials and Outside Work
Walter E. Soderstrom,
Executive Vice-President, NAPL

LET'S MAKE A SALES BUDGET
Jack Kromberg, C. P. A., New York

WORK SIMPLIFICATION . . . WHAT'S IN IT FOR YOU?
Ralph W. Stanley, Director of Work Simplification,
Rust Craft Greeting Card Co.

WHAT MAKES A SALESMAN TICK?
Aaron B. Goldstein, Manager, South Boston District Office,
Metropolitan Life Insurance Company

SELLING AMERICA TO AMERICANS
Dr. Kenneth McFarland, Luncheon Speaker, Thursday, Sept. 11th,
Educational Consultant and Lecturer, General Motors

PROGRESS ON COLD TYPE COMPOSITION
PHOTON—Earl N. Godshall, Vice President, Sales
Photon, Inc.
LINOFLM—Herbert S. Rand, Product Manager for Linofilm,
Mergenthaler Linotype Company
MONOPHOTO—Walter E. Hershey, Sales Engineer,
Lanston Monotype Company
ATF TYPESETTER—John T. Porter, Sales Manager, Sheet Fed
Sales Division, American Type Founders Co., Inc.

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Selected Speakers

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Murray E. Sholkin, President,

New England Advertising

LABOR AND MANAGEMENT VERSUS WAGES AND PROFITS

Quentin O. Young, Industrial Relations Consultant,

Philip Morris, Inc.

LITHOGRAPHY IN RUSSIA AS I SAW IT

Rex G. Howard, President,

Howard Company

NEW DEVELOPMENTS IN COLOR MASKING PROCEDURES AND OTHER TECHNIQUES

Representative from Eastman Kodak Company

THREE-COLOR PRINTING WITH ANSCO GRAPHIC ARTS MATERIALS

Edward Burdock, Graphic Arts Technical Representative

Anasco, a Division of General Aniline and Film Corporation

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MICHAEL H. BRUNO, Research Manager
Lithographic Technical Foundation

CAMERA

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PAPER

JOHN L. KRONENBERG, Manager,
Lithographic and Label Paper Division,
S. D. Warren Company

CONTINUE



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Has the Villain (rising costs) tied your Little Eva (business) to the railroad track? If you find that your net is being whittled down, it is time that you had your production units looked over carefully. Are you getting maximum production? *Maximum production at the very lowest cost?*

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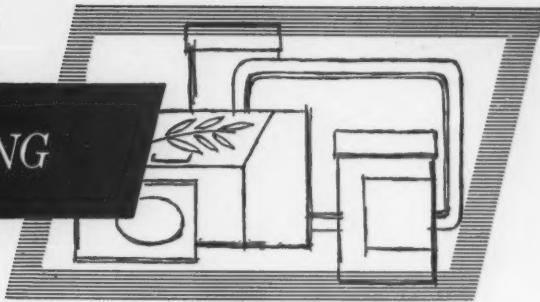
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Coiled aluminum stock, other advances studied at

Continental Can

ALUMINUM for metal decorating was in the news again last month, as Continental Can Co. announced that it would supply several customers with aluminum quart-size cans for motor oil. The report, in the *Wall Street Journal*, stated that Continental would offer the containers at prices "comparable with tin plate containers."

Lenvik Ylvisaker, general manager of Continental's research and development department, made the announcement. He said sale of the aluminum cans will not involve any arrangements for recovery of scrap aluminum in order to make the program economically feasible, a practice followed by Reynolds Metal in producing oil cans for Esso earlier this year. (These cans are being manufactured by American Can Co., Crown Cork & Seal, Inc. and National Can Co.)

The can companies have shown themselves to be among the most progressive and the most research-minded of all members of the metal decorating industry. MODERN LITHOGRAPHY visited Continental in July to get some idea of other company plans and found that aluminum is just one of several new avenues being explored by the company.

Research Projects

Talking at the Paterson, N.J. plant with Andrew J. Sigler, production engineer in charge of litho and en-

graving for Continental plants in the United States and Cuba, and Eric Abrahamson, production engineer for the Eastern Division, ML learned that Continental is carrying on research on the use of coiled aluminum stock (.009" thick) to be printed by rotogravure or offset, use of fluorescent inks for metal decorating, use of split fountains on two-color (not tandem) presses, larger sheets of tin plate, and other techniques which will improve quality or effect operating economies.

As for the use of fluorescent inks, Continental officials find that the degree of true fluorescence with present materials and techniques on tinplate does not approach that achieved on paper, but tests are continuing.

The split fountain arrangement, with dividers, on the other hand, has been quite successful. The splits enable the running of four to six colors at one time on a two-color press. "We have found that we can get better register on two-color presses than is possible with a tandem press," Mr. Sigler remarked. He said Continental has been notably successful with two-color presses for metal decorating. Continental is ahead of the industry in another technique: use of tinplate 36 x 42½" for enameling and lithographing general line work, an unusually large size.

Located at Paterson are two important units of the metal decorating phase of Continental Can. One is the shop wherein are made engravings

for all Eastern decorating plants of the company, called Eastern Master Plate.

Decorating Plant

The other is a large metal decorating plant, located nearby in the sprawling array of buildings, which boasts nine Hoe metal decorating press lines all in a row, and nine coater lines. Wagner equipment is used extensively.

The presses are divided this way: three single-color and six two-color, all with trailing coaters and automatic Dexter feeding and unloading equipment.

The Paterson plant, one of the largest in the Continental system, does what is called a "general line" of decorating, including, beer, paint, coffee, "F"-style, and other cans, as distinguished from the "open type" cans, such as are used for canned vegetables. Aller bi-metal plates are used almost exclusively for runs of hundreds of thousands, for everything from pill boxes to five-gallon cans.

File of Glass Plates

Glass plates for all the jobs run in the decorating plant are stored carefully in a large "library" in the Master Plate building. The glass is keyed with a filing card system which enables prompt location of the plates for reruns. The cards give full information on the original run, including the composing machines on which the initial job was produced. Master Plate



... plates go into Wagner oven.



... Master Plate art department.

makes about 12,000 plates a year, H. L. Coyle Jr. and his assistant, T. J. Paterson, estimated for ML. They said that about 1,500 of these are used right in the Paterson plant.

Master Plate, with 71 employees, uses the following equipment to turn out the plates: three Consolidated cameras (two 31," one 24") five Lanston step-and-repeat machines and two small Universal Process step-and-repeat units.

Continental officials report that business generally is good, despite the recession. George Fanning, litho plant foreman, noted that this summer runs of the "F"-style cans are far ahead of last year.

With all its problems, however (Mr. Sigler thinks lithographing of metal is far more difficult than lithographing on paper) metal decorating with three or four colors for each job is far less complicated than it used to be.

Mr. Sigler recalled his early days with the company at the Passaic No. 30 plant (then Passaic Metal Ware) when it was common practice to use up to 16 colors on one job. As an example of this painstaking work, he pointed to a reproduction on metal of a Scandinavian-American line ship hanging in Mr. Abrahamson's office. "That job probably required at least 12 colors," he declared.

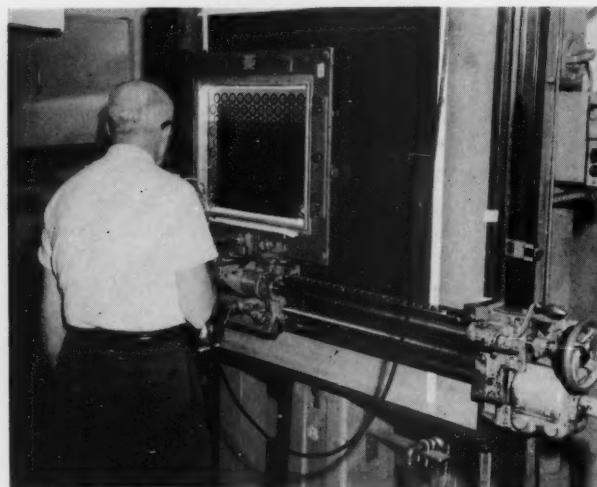
The tradition for quality at Con-

tinental is based largely on the fine reputation carried over from the member plants, among which are Passaic Metal Ware and another company-owned plant, Tindeco (now Baltimore No. 9). Today, Mr. Abrahamson remarked, many customers require of the decorator a degree of quality and intensity in one print of white as decorators used to get only after three passes through the press.

Continental's problems in decorating, however, are made much simpler by its extensive research program, centered in Chicago, which not only helps lick everyday operating troubles, but is showing the way in vast new fields, of which the use of aluminum is only one.★

... stepping up on a photocomposer.

... developing the bi-metal plate.



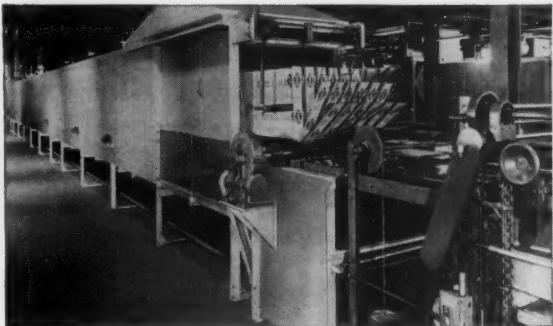
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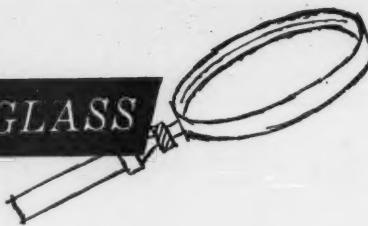
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THROUGH the GLASS



ADMISSION of Alaska to statehood has created several problems for the nation's map makers, not the least of which is the size of the new state. According to Dr. Carl Mapes, chief map editor for Rand McNally & Co., it's going to be difficult to produce a map of the United States which will show the present states and Alaska in the same scale and on the same size page now commonly used.

"When Alaska and the Aleutians are produced on the same scale," Dr. Mapes explained, "they cover an area as wide as the entire United States and will be very difficult to place on one page." Alaska, he added, will quite possibly have to be shown, as is done sometimes now, on a separate page facing the other 48 states. The maps, themselves, will undergo little alteration, but the Rand McNally editorial staff has been working overtime to revise facts and figures in the statistical data found in its maps and atlases.

Marjorie Bartlett, president of Bartlett Creative Printing, Charlotte, N. C., found recently that some of the terms connected with our business could be used for an entertaining skit. Adopting a rustic costume and a loud country voice, Mrs. Bartlett concluded her amusing monologue about her trip to an offset plant with these comments:

"Well, I was a thinkin' that this shore was a nice place . . . when I come to notice that three men was a talkin' about whut sounded like to me to be a KNOCK DOWN and DRAG OUT FIGHT! Honest, I Wusn't nose droppin' . . . I jist couldn't help but hear . . . Well friends, this Mr. Jones was accusin' this Mr. Smith of OFF-SETTIN' it all. I reckon he meant the trouble. I heered him say that he 'Shot him and hung him up to dry!' . . . Well the bald headed man with the brown satchel . . . he butted in and called some-

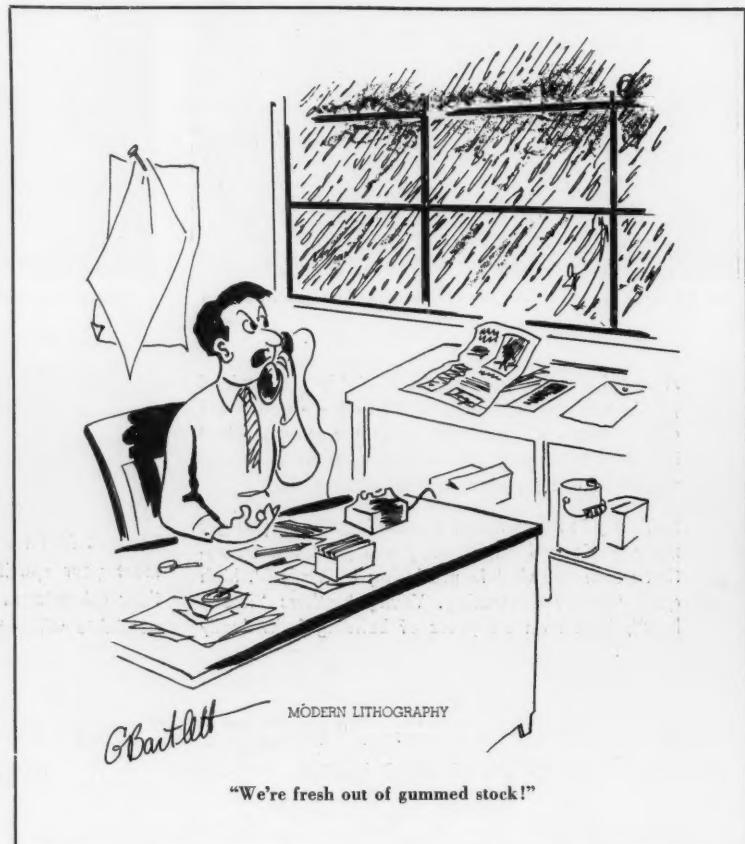
body a DUMMY and I thought they was a gonna fite rite there! He was a fussin' cus the CUT didn't BLEED and Mr. Smith

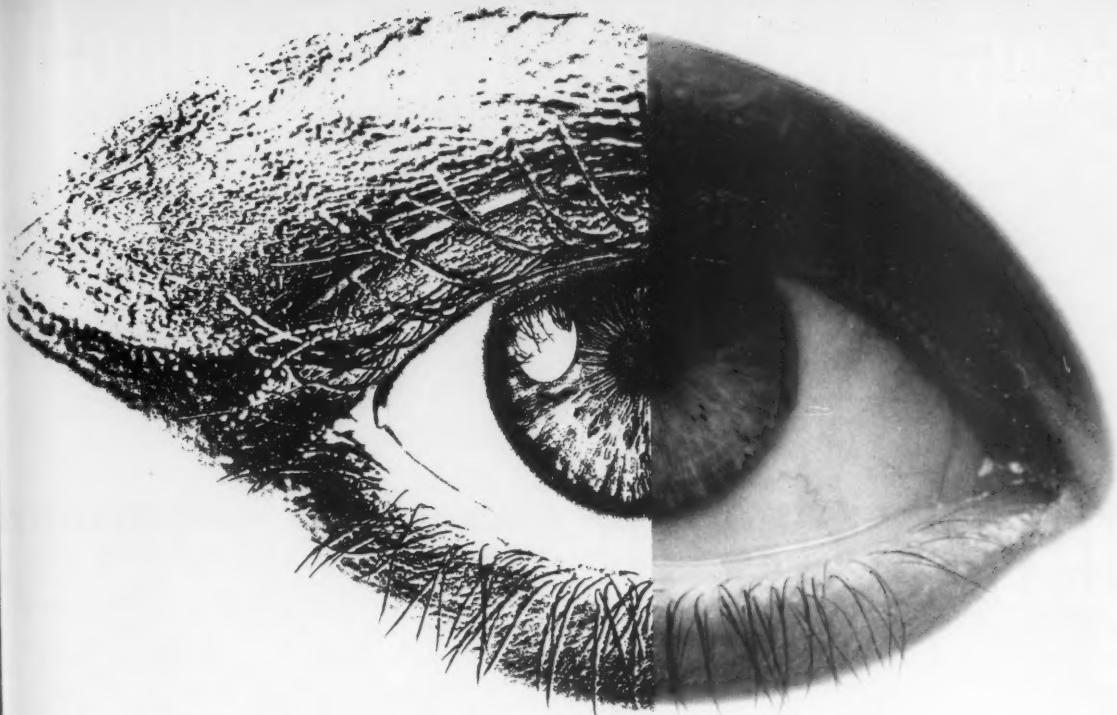


said he couldn't finish the job cause his knife blade wusn't sharp enough . . . I kin take this rough talk all right but

when Mr. Jones said he was gonna start STRIPPING I was shocked and when I heerd one of them men ast that nice little girl about LAYIN' OUT . . . I knowed my maw wouldn't want me in that kind of place so I got out fast as I could!"

"Eleven Years and three Kids Later Daddy Gets a Degree" was the intriguing headline on a human interest story in the *Chicago Daily News* recently concerning Robert C. Ketterer, salesman for Inland Steel Container Corp., metal fabricating and decorating division of Inland Steel Co., Chicago. According to the story it was "eleven years, or 4,015 days, or 96,360 hours, three children and two jobs ago" that Mr. Ketterer, after graduating from high school and getting married, enrolled in the University of Chicago's downtown school of business night classes, his aim being to get a master's degree in business administration. On Last June 13 at 3 p.m., the long sought diploma was handed to him at commencement exercises.





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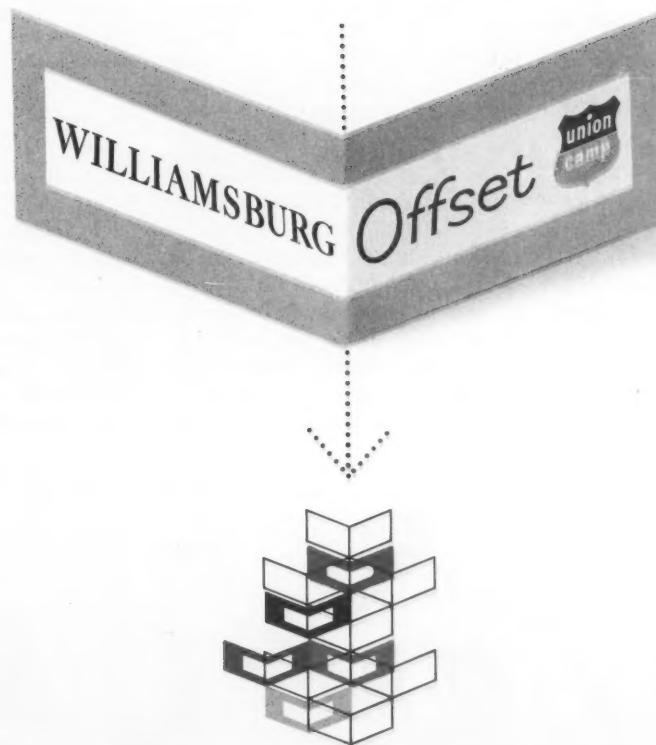
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LITHO CLUB NEWS

New Canadian Club Holds First Convention

THE recent amalgamation of the Ontario and Quebec Litho Clubs (ML, June), into the Canadian Litho Club with two divisions, was the underlying theme of the new organization's first convention held in June.

Meeting at the Thousand Islands Club, Alexandria Bay, N. Y., with the Quebec division as host, the three-day meeting was well divided between business and recreation.

Speakers included George M. Stockless, president of the Quebec division and convention chairman; Walter B. Thompson of Thompson & Sons Ltd., Toronto; and C. John Martin, Gazette Printing Co. Ltd., Montreal.

Mr. Martin presented a paper on "The Growing Influence of Advertising Agencies and Printing Buyers in the Purchase of Printed Material."

Richard Coulter, Montreal Litho-

graphing Co. Ltd., and Messrs. Stockless and Martin participated in a debate on the subject "Should Estimating be Under the Control of Sales Management, Production or Cost Accounting."

Between business sessions club members had time to hold a golf tournament (won by the Quebec division), and take part in boat rides, tours and various parties.

Cincinnati

Holds Annual Picnic

Members of the Cincinnati Litho Club gathered at Lahmann Grove on Aug. 2, for the club's annual picnic. Joseph Hoffer was in charge of the committee which made all the arrangements. Several hundred persons attended, including club members, their families and guests.

(Upper left) George M. Stockless, president of the Quebec division of the Canadian Litho Club and Max M. Lamb, presi-

dent of the Ontario division. Other pictures are group shots taken at the club's convention in New York state, June 13-15.



Twin City

Fishing Film Shown

The July 10 meeting of the Twin City Litho Club featured a movie entitled "Fabulous Fishing in South America." Meeting at the Normandy Hotel in Minneapolis, members also discussed plans for the 1959 NALC convention to be held in St. Paul.

On July 14, convention committee chairmen and the board of governors met at the Leamington Hotel to hear Albert Tucker and Paul Schafer, general chairman and financial secretary of the last NALC convention, report on their activities.

The next meeting of the club will be Aug. 7 at The Criterion.

Boston

Reed Succeeds Fraggos

R. Curtis Reed, New England manager of the International Printing Ink division of Interchemical Corp. was elected president of the Boston Litho Club at its annual meeting for that purpose recently. He succeeds James Fraggos, president of the Halliday Lithograph Corp.

Meeting at the Hotel Bradford the more than 60 members of the club

Litho Club Secretaries

ATLANTA: Hulan Hill, 590 Glendale Dr., Decatur, Ga.

BALTIMORE: Harold E. Hackman, 5412 Leith Rd., Baltimore 12.

BOSTON: Vincent J. Aliberte, 2010 Revere Beach Pkwy., Everett 49, Mass.

BUFFALO: Edmond S. Sendker, 978 Ellicott St., Buffalo 9.

CANTON: Clayton Betz, 531 Grosvenor Dr., Massillon, O.

CHICAGO: James V. Gianpetro, 40 S. Clinton St., Chicago 6.

CINCINNATI: Harold Biddle, 3308 Galbraith Rd., Cincinnati.

CLEVELAND: Alvin Martin, 1011 Power Ave., Cleveland 14.

COLUMBUS: Edward Carter, 873 Williams St., Columbus 8.

CONNECTICUT VALLEY: James W. Bellamy, 72 Steuben St., Indian Orchard, Mass.

DALLAS: A. G. Copeland, 3116 Commerce St., Dallas.

DAYTON: Loomis Pugh, Route #2 Troy Rd., Springfield, O.

DETROIT: Erhard B. Toensfeldt, 2000 W. Eight Mile Rd., Ferndale 20, Mich.

FORT WORTH: Paul Hansen, 5317 6th Ave., Fort Worth.

HOUSTON: Frances Porter, 2301 Huldy St., Houston 19.

LOS ANGELES: Al Griffin, 520 Monterey Rd., S. Pasadena.

MILWAUKEE: Jack W. Miller, 2572 N. 21st St., Milwaukee.

NEW YORK: Louis Happ, 11 Darby Court, Malverne, N. Y.

PHILADELPHIA: Joseph H. Winterburg, 618 Race St., Philadelphia 6.

PIEDMONT: Mrs. Jo Woody Shaw, 502 Security Bank Bldg., High Point, N. C.

ROCHESTER: William Dykes, 188 Orchard Dr., Rochester 18.

SHREVEPORT: Roena Bradford, Post Office Box 397, Shreveport.

ST. LOUIS: Ray K. Eckles, 7023 Radom, St. Louis 16.

TULSA: Mrs. Madeleine K. Hare, 2521 South Birmingham Place, Tulsa 14.

TWIN CITY: Mr. Clifford Goebel, 138 Montrose Place, St. Paul.

WASHINGTON: Raymond Geegh, 1915 33rd St., S.E., Washington 20.

CENTRAL WISCONSIN: George L. Camarda, 523 Oak St., Oshkosh, Wis.

(l-r.) John Conlon, newly elected 1st vice president of the Boston Litho Club; R. Curtis Reed, president; James Fraggos, retiring president; and James J. Aliberte, who was reelected secretary-treasurer. In the second row are John Norton and Harley Stone, newly elected members of the board of governors.



present also elected John Conlin, Courier Citizen, first vice president; Maurice Blacker, president of Hub Offset Co., second vice president; and Vincent J. Aliberte, Acme Printing Co., Inc., for his second term as secretary-treasurer.

Elected for three-year terms on the board of governors were John Norton of Wild & Stevens, Inc.; James Frizone of Sullivan Brothers; Joseph Ranchetti, A. T. Howard Co.; and Harley Stone, Halliday Lithograph Corp.

The educational portion of the meeting was devoted to a discussion of new products by representatives of the Minnesota Mining & Mfg. Co., the American Type Founders Co.

Robert Kincaid of 3M demonstrated the 3M brand dampening sleeve and positive plate. Harry E. Stoddard, ATF product manager, discussed his company's new photocomposition machine with the aid of an elaborate display.

New members of the club are William Miller, president of the Hub Laminating Co.; and Joseph Herlihy and Marco Sullo of the City of Boston Printing department.

R & E Council To Meet

The 9th annual meeting of the Research and Engineering Council of the Graphic Arts Industry will be held at the Sheraton-McAlpin Hotel in New York, May 18-20, 1959.

(l-r.) Louis Happ, Victor De Rose and Peter Rice of the New York Litho Club discussing lighting equipment with Harry L. Parker, president of the American Speedlight Corp. Mr. Parker conducted a special educational program for the club on the new Ascorlux Pulsed Xenon arc light equipment. More than 100 club members attended the meeting which featured actual demonstrations followed by a question and answer session. Similar talks are planned for other litho clubs around the country by the company.





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NEWS about the TRADE



Wade Griswold Retires

THE announcement was made last month of the retirement of Wade E. Griswold, executive director of the



Wade Griswold

Lithographic Technical Foundation, after 14 years of service to the industry.

Mr. Griswold, who assumed his post in 1944, reorganized LTF and is credited with being responsible for much of the Foundation's remarkable growth in the post-war years.

He undertook an accelerated membership drive, guided the fund raising, promotion and publicity activities and served as liaison between the Foundation and other graphic arts organizations.

Mr. Griswold's career in the lithographic industry dates back to the 1920's when he owned and managed a combination plant for five years. From 1927 through 1932 he was an executive of Alco-Gravure, a subsidiary of the American Lithographic Co., and in 1932 he was made Western sales manager for the parent company, a post he held until 1935.

In 1935 he joined the Young and Rubicam advertising agency as an account executive and remained with

the firm until 1943 when he joined another agency, Maxon, Inc., in a similar capacity.

During his whole career Mr. Griswold has maintained an avid interest in research and development in the printing processes and has developed a number of new methods, ideas and processes that have furthered production and quality in the field.

Finding a new executive director to replace Mr. Griswold is not an easy task, LTF officials report, but every effort is being made toward this end and announcement of his successor will be made as soon as possible.

Pacific Shipper Enters Offset

Pacific Shipper, Inc. of San Francisco, publisher of weekly and monthly magazines which it produces by cold type composition and lithographic presswork, is entering the commercial field with the establishment of a division for production of company house organs and magazines.

To Hold Color Seminar

The Manhattan School of Printing, 88 West Broadway, New York, is conducting a seminar on the subject of "Color Printing—Is There a Need for Greater Standardization and Control?" on Aug. 14.

Among the speakers will be Daniel Ford, P. F. Mallon Co.; Louis Happ, Snyder & Black; Louis Greenwood, Young & Rubicam; Nat Rosen, Superior Ink Co.; and Gerald Smith and Frederick Messner of Eastman Kodak. Melvin Mark, head cameraman at the school, will be moderator.

There will be no admission charge but attendance will be limited to 75 persons.

George Loder Retires

George Loder retired last month from the Western Printing & Lithograph Co., ending a career of some



George Loder

45 years in the lithographic industry. Mr. Loder sold his own firm, National Process Co., to Western in 1953 and remained to service a number of accounts.

Mr. Loder, who as president of National Process built the firm from a small concern to one of the largest and most prominent in the industry, is the only man to have served as president of both the Lithographers National Association and the National Association of Photo Lithographers.

Now that he will no longer be active in business, Mr. Loder has sold his residence in Montclair, N. J., and moved to Suffern, N. Y.

Exhibition Space Sold-Out

All exhibition space has been sold for the 7th Graphic Arts Exposition to be held in New York Sept. 6-12, 1959. According to A. E. Giegengack, president and general manager of the Exposition, the 237 booths available have been allotted to 175 concerns.

Ren Perry Dies

Reynolds R. Perry, a vice president of the Harris-Seybold division of Harris-Intertype Corp., died June 30



Reynolds R. Perry

at his home in Cleveland. He was 51. Funeral services were held in Cincinnati on July 3.

Mr. Perry had been with Harris-Seybold for 26 years and was widely known in the printing and publishing industry in the United States and Canada. He started his lithographic career as a sales representative in New England and New York and advanced to Western sales manager in 1946. Three years later he became general sales manager of the company and in 1952 was elected vice president in charge of sales.

A director of the Lithographic Technical Foundation, Mr. Perry was active in various graphic arts trade associations, and made frequent appearances across the country as a speaker at meetings of local litho and craftsmen's clubs.

3 Mark 50 Years' Service

Three employees of R. R. Donnelley & Sons Co., Chicago, completed 50 years of service with the firm last month. They are Albert H. Schlag, Peter T. McAleese and James A. Varallo.

The anniversaries of the three men coincide with the 50th anniversary of the company's program for training apprentices. On July 6, 1908, Donnelley inaugurated what is believed to be the first formal apprentice training program in the American printing industry. All three of

the 50-year company veterans received their journeyman diplomas in the first graduation class.

Messrs. Schlag and Varallo began their long careers as compositors. For the past 36 years Mr. Schlag has been a typographical designer. Mr. Varallo is a composing room foreman. Service in the job pressroom and bindery has been the career of Mr. McAleese.

The men have received several honors for the occasion. The company employee magazine featured them in its cover story, their respective departments honored them with parties and gifts, and they received bonus checks and engraved watches from company officials.

PMC Separates Divisions

The manufacturing and investment divisions of Printing Machinery Co., Cincinnati, were separated last month.

The manufacturing division which has been sold to Lee Augustine and a group of associates, has retained the company name. The investments division, renamed Printing Investments Co., is remaining under the leadership of H. T. Simpson, president of the firm.

Announces Convention Program

Printing Industry of America has prepared a full program for members at its annual convention in Dallas, Oct. 13-16.

Included among the entertainment features are a rodeo, theatre party and visits to the State Fair.

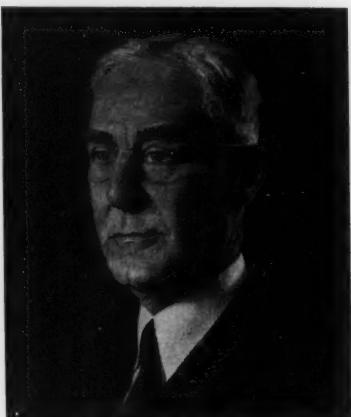
Many of the special groups affiliated with PIA will meet during the convention including the trade binders, rotary forms and magazine printers sections, the Ash Khan Crew, executive committee and various equipment manufacturer groups.

In addition to the regular scheduled meetings there will be joint conferences held with different equipment and supply manufacturers in connection with project activities of PIA and its special sections.

Further information can be obtained from PIA headquarters, 5728 Connecticut Ave., N.W., Washington 15, D. C.

LNA Honors Saunders

The June issue of *LNA News*, official publication of the Lithographers National Association, paid



Maurice Saunders

tribute to Maurice Saunders, honorary chairman of the board, who celebrated his 89th birthday last month.

Mr. Saunders started his career in the lithographic industry at the age of 18 working for G. H. Dunston in Buffalo, N. Y. Ten years later he joined the U. S. Printing & Lithograph Co., in Brooklyn, N. Y., and served as manager of two of its branch offices.

In 1906 he began 12 years of service with the American Lithograph Co., New York, eventually becoming sales manager and director of manufacturing.

In 1926 he entered the national scene by being made secretary and managing director of what is now the Lithographers National Association. In 1937, when he retired from active service, he was named chairman of the board. He was elected to his present post in 1950.

Fills Large Map Order

Rand McNally & Co., completed another chapter in the long history of their road map printing business when they finished, early this summer, a run of more than 9,000,000 road maps for Standard Oil Co. (Ind.). Statisticians for Standard figured that, if unfolded and laid end to end, these would extend 4,200 miles. Total weight of the order was 287 tons and if shipped in one lot the maps would fill 80 trucks.

S.W. Litho Clinic

Draws 436 To Dallas

By J. V. Burnham

IN RECENT years national attention has more and more been focused on what started out as a purely regional affair—the Southwest Litho Clinic. This year 436 persons registered for the eighth clinic at the Rice Hotel, Dallas, June 20-22. The lithographers represented many Texas cities, of course, but 18 other states and Mexico also were represented.

The clinic opened Friday evening and continued through Sunday afternoon, with widely known graphic arts leaders giving talks and taking part in panel discussions covering the whole field of offset. For the three days of the clinic, meeting rooms were crowded and discussions were enlivened by many questions from the floor.

Following are some of the highlights of the clinic: Joseph Ward, president of the Houston Litho Club, made the welcoming address. Kenneth

Joseph, general chairman of the clinic, explained that this year's clinic was really five clinics in one, covering the fields of camera, platemaking, stripping, large press, and small press, with each area broken down into progressive sessions.

1. Camera

In the camera department, Burton N. Pollard, graphic arts representative of Ansco Corp. discussed lenses, lights, filters, developers and line shots. The second session in this department was given over to the glass, magenta, and gray contact screens, with Donald R. Spear, of Eastman Kodak Co. in charge.

Later there was a combined session with the stripping clinic, with Mr. Pollard, Mr. Spear, John M. Centa, and Allyn Schroeder, leading the discussion.

Mr. Centa, supervisor, graphic arts and trade film products, for Du Pont, presented his views on color separation at the fourth session. He

provided data sheets on positive masking with all necessary information for making the separations used in his demonstration, including many helpful hints to aid the cameraman.

2. Stripping

Standing room only was the order of the day for the first session of the stripping division where Jean Bourges Mayfield, vice president and art director of the Bourges Color Corp. talked about the Bourges Color process, based on an ingenious transparent sheet with a printing ink color coating, permitting the artist to create naturally and easily, in separation, as he illustrates with either line or tonal techniques. She showed how the process can be used for layouts and presentations, overprinting visualization, and to correct or experiment with special effects for process color art and transparencies.

The second session featured Allyn Schroeder, of Chesley Carlson Co., with the hows and whys of the Pin Register System. With the aid of color slides, Mr. Carlson told how the Pin Register System can be used in any size plant.

Following the third session, which was combined with camera, came a demonstration and discussion of im-

Random shots taken during the Southwest Litho Clinic held at the Rice Hotel in Dallas, Texas recently. Photographs were by Arthur Chester of the clinic committee. (l.r.) Informal shot taken at one of the famous Texas cocktail parties; Jean

Bourges Mayfield discussing her company's work; scene taken at the small press panel; a demonstration of platemaking; Donald Spear discussing "screens;" and a panel of experts answering questions from the floor.



position, envelope layout, press and bindery problems.

3. Platemaking

Platemaking sessions were started by Carroll Weber, of General Printing Ink Co., who discussed the surface plate, demonstrating the latest techniques in exposing, developing and handling as well as some things to look for in the near future.

Deep-etch plates, with Robert L. Fritz, of Lithoplate, Inc. giving the low-down, occupied the second session, with demonstrations of the correct methods of handling and developing deep-etch plates. Bi-metal and copperized aluminum plates were discussed by Norman Birdwell, of Jones Graphic Products. Several bi-metal plates were discussed and demonstrated, as well as the copperized aluminum plate, with the advantages of each plate being pointed out.

Presensitized plates were discussed and demonstrated by E. B. Fritz, Azoplate, Inc.; Robert Goetz, Lithoplate, Inc.; and Robert Kinkaid, Minnesota Mining & Mfg. Co.

4. Large Presses

The large press section started off with Dr. Paul Hartsuch, Interchemical Corp., talking about chemistry and rollers. Theodore Ringman, of Samuel Bingham's Son Mfg. Co. listed some of the techniques of roller making. Paper and blankets were covered by John Kronenberg, of S. D. Warren Company, and R. R. Lewis, of Vulcan Rubber Products, Inc. Harry Folk, Flint Ink Corp. discussed latest developments in lithographic inks.

Conversion from single to multi-color operation drew much interest from the group as Walter Blattenberger, of Western Printing & Lithographing Co., St. Louis, pointed out some of the pitfalls to be avoided in going from single-color to multi-color operations.

5. Small Presses

Another well-attended session was the small press section. The first session of this group started off with makeready techniques discussed by William Marting, assisted by H. W.

Stewart, both of Martines, Inc. Following makeready came inks, discussed by Charles Wideman, of Howard Ink Corp. Then came paper and blankets with Mr. Kronenberg and Mr. Lewis, repeating their presentation.

Three-color process on a small press was the subject for the last session with Mr. Spear giving the latest information and techniques on this process.

The annual banquet was held Saturday evening.

On Sunday morning Dr. Hartsuch told about "Balanced Process Inks in Relation to Photographic Masking." He told how the LTF method, in which corrective masking is done with one masking operation, may be tied in effectively with balanced inks.

Dorsey Biggs, ATF, was in charge of the program.

Atwood Adds Miehle 36

Atwood Printing Co., Stockton, Cal., has enlarged its offset department with the addition of a Miehle 36 lithographic press, a 50 x 70" Brown negative layout table, a 30 x 40" Brown vacuum frame, and a Strong Grafarc arc lamp. Gil Newman is manager of the department.

Holds 10th Annual Convention

The 10th world convention of the Screen Process Printing Association, International, is scheduled for Aug. 22-24 at the Sheraton-Palace Hotel in San Francisco. The meeting will feature equipment forums, a trade exhibit and a product fair in addition to the usual round of tours, receptions and parties.

Miehle Strike Ends

Settlement of a 10-week old strike at The Miehle Company, 2011 W. Hastings St., Chicago, was ratified July 13, at a meeting of the union membership.

The new contract between the company and Local 1031, International Union of Electrical, Radio, and Machine Workers, AFL-CIO, calls for a five-cent per hour increase in wages, effective immediately, and is scheduled to run until April 30, 1959.

The contract also includes a change in seniority provisions, which will result in fewer job transfers at times of lay-off, and gives supervisors who are demoted the right to go back into the bargaining unit at their old jobs.

The strike began May 5 and has affected 600 union employees.



The San Francisco Litho Forum, sponsored by the Lithographic Technical Foundation, drew more than 350 persons to its sessions at the University of San Francisco June 20 and 21. Pictured are local committee members and members of the LTF staff. Front row (l-r.) Edward Martin and Michael Bruno of LTF; Ernest Wuthmann, Schmidt Lithograph Co. who served as program chairman; and Frank Preucil, LTF. Back row (l-r.) Leslie C. Ferroggiano, business agent of the San Francisco local of the Amalgamated Lithographers of America; Charles R. Wood of the company bearing his name; Karl Hoffman of the Harry W. Brintnall Co.; Edward Davidson of Schmidt Lithograph Co.; and Charles Borchers, LTF.



4 color offset reproduction

58

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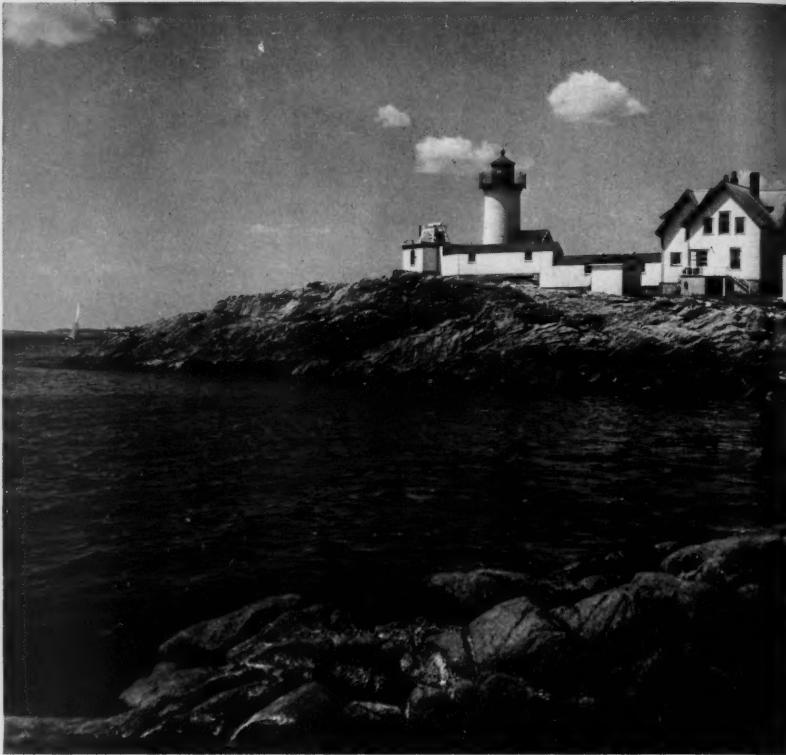


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C. & G. Appoints Appleby

S. Cecil Appleby has been named assistant general sales manager in charge of the newly organized South-



S. Cecil Appleby

ern district of Cullom & Ghertner Co., one of the nation's largest general and printed business forms printers.

Mr. Appleby, formerly Atlanta District sales manager for C&G, will supervise sales operations in Georgia, Alabama, Mississippi, Tennessee, Kentucky and Ohio. He will be

located in Cullom & Ghertner's Nashville office.

According to E. B. Hundley, Cullom & Ghertner Company vice president of sales, creation of the Southern District will "establish a tighter liaison between the company and its field sales offices. This will assure the best possible service to our clients." He added that the establishment of the Southern District was part of an over-all program currently underway to realign the company's entire sales force. The realignment is being undertaken, he explained, because of a continuing growth in the company's business.

Cullom & Ghertner has plants in Nashville and Atlanta. The company maintains sales offices in seven major cities.

Mr. Appleby headed Cullom & Ghertner's Atlanta District sales office for two years. Prior to that he had been sales representative for the Technical Division of the McBee Co., Greensboro, N.C., and production manager of the Le Tourneau Co. plant in Toccoa, Ga.

Thompson Celebrates 30th Year

Russell W. Thompson, vice-president of R. R. Donnelley & Sons Company, Chicago, observed his 30th year with the company last month. The veteran member of the firm's 25-Year Club is a sales executive. He was graduated from the company's apprentice training program and held a number of positions in the Donnelley production, cost, operating, and sales departments before assuming his present duties.

Heads Printing Sales Club

Nelson Carnes, Universal Bookbindery, Inc., was elected president of the Printing Sales Club of Los Angeles, June 26. The club is affiliated with Printing Industries Association, Inc.

Other newly elected officers are Irving Helfand, Pacific Printing & Litho Co., vice president; James Sorg, Munson Typographers, treasurer; Jody Gecman, North Hollywood Printing Co., secretary; and John McRae, Citizen News Co., membership chairman.

Dick Shows Machines

The A. B. Dick Co. of Chicago late last month made two important demonstrations of offset techniques in New York.

One dealt with the high speed duplicating of systems paper work at the rate of four jobs per minute. The electro-mechanical features of this new machine are said to reduce the number of manual operations usually required for offset duplicating from seven to two.

The other was a striking exhibit of the speed with which checks may be imprinted with magnetic ink. A high-speed Dick machine can print a year's supply of personalized checks and deposit slips for each of five individual accounts in three minutes.

Full details and photographs will be in the September issue of MODERN LITHOGRAPHY.

Charles W. Weis Dies

Charles W. Weis, Jr., chairman of the board of the Stecher-Traung Lithograph Corp., died July 19 after



Charles W. Weis, Jr.

a long illness. He had been associated with the company since 1919 and chairman of the board since March 1957.

Mr. Weis joined Stecher-Traung after service in World War I, and remained with the company until 1928. In 1931, while working for a brokerage firm he was elected a director of the lithographic company and returned to accept the post of vice president in 1938.

In 1944 he assumed the additional responsibilities of treasurer of the company, and three years later succeeded Leslie H. Jackson as president.

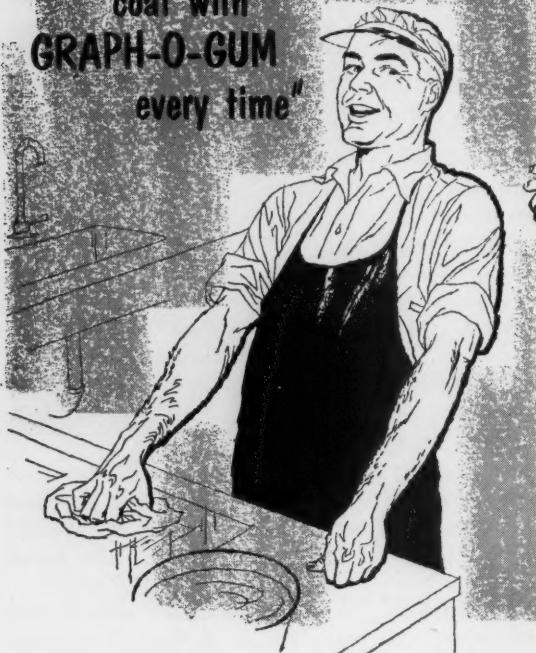
Calls For Unity

The Newspaper Advertising Executives Association, meeting in Colorado Springs last month, heard C. James Proud, president and general manager of the Advertising Federation of America, praise the nation's newspapers for their vigorous and united support of constitutional rights.

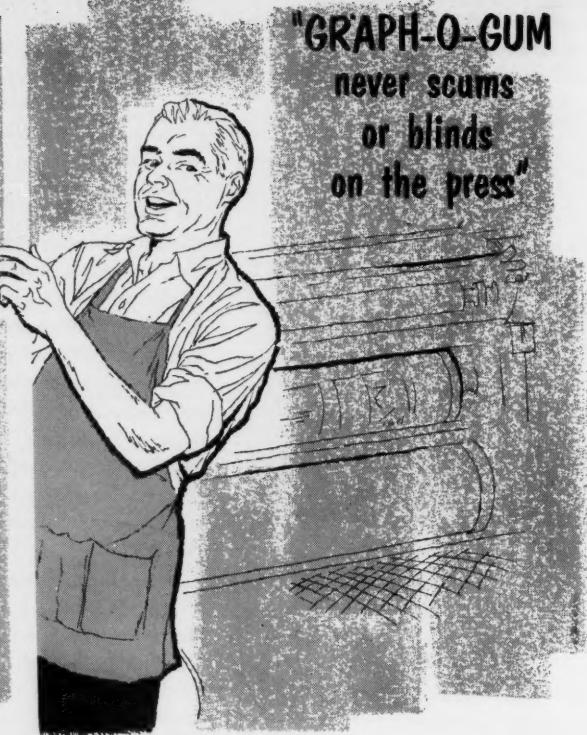
Mr. Proud said that "today's increased tempo of attacks on the advertising industry and America's traditional freedoms of speech and communication is only the beginning." He cited recent attempts to tax and restrict advertising.

He told the newspaper executives that waging a successful counter-attack demands unity and support among all communications media.

"I get a thin even
coat with
GRAPH-O-GUM
every time"



"**GRAPH-O-GUM**
never scums
or blinds
on the press!"



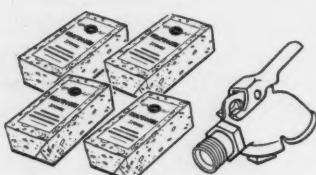
You too will say new **HUNT GRAPH-O-GUM** is **different...and better**

NEW HUNT GRAPH-O-GUM IMPROVED 3 WAYS

GRAPH-O-GUM has constant viscosity. Viscosity is important because you cannot get a perfect gum film on each plate unless you are working with a gum of unchanging viscosity. **GRAPH-O-GUM** is guaranteed to be of constant viscosity in every ounce from the top of the drum right down to the bottom.

GRAPH-O-GUM is always clear. **GRAPH-O-GUM** is a clear solution which always stays clear—never develops sludge or sediment on standing.

GRAPH-O-GUM is almost odorless. **GRAPH-O-GUM** is a stabilized solution which does not sour on standing—has superior storage life whether in the gallon bottles or the 30 gallon drum.



FREE With every 30 gallon drum of **GRAPH-O-GUM**, you will receive four 6" x 3" x 2" litho grade cellulose sponges and an aluminum drum spigot. With every carton of four one-gallon bottles, one cellulose sponge is included. Order from your nearest Hunt Branch today.



Manufacturing
Chemists



Established
1909

PHILIP A. HUNT COMPANY

PALISADES PARK, N. J.

Chicago • Cleveland • Cambridge • Brooklyn • Atlanta • Dallas • Los Angeles • San Francisco

Printing Executives Discuss Finances

IN THE FACE of declining industry profits, 165 printing executives devoted three days during June for discussions on financial controls to improve profits in the printing industry. Assembling at Chicago's Edgewater Beach Hotel for Printing Industry of America's fifth financial conference, those attending were given evidence that sound financial management can represent the difference between satisfactory and unsatisfactory operation.

The conference dealt with subjects such as the development of an understanding of the importance of financial control, management of working capital, equipment leasing, principles of budgeting, sound pricing principles, and methods of improving plant performance to increase profits through financial control.

In the opening talk, H. R. Kibler, PIA president, outlined the importance of modern financial controls in maintaining satisfactory profits. He emphasized that a key to efficient management is an analysis of four PIA ratios (1) sales, (2) daily operations, (3) money management, and (4) productivity of the people. He illustrated a device which individual companies can use in making these four evaluations and cited examples of figures for high and low profit companies.

The story of the growth of a litho plant from a two man plant to an operation utilizing 40 persons was presented by Martin I. Bassist of the Ace Offset Printing Co., Los Angeles. He illustrated how the development of the company was dependent upon the installation and adherence to a complete system of simple but carefully planned financial controls.

Dr. Michael Schiff of New York University conducted an unscheduled evening session in which he presented for solution by various seminars, a practical case history dealing with the management of working capital in a medium sized company.

The subject of profits was dealt with in two separate panels where a total of six case histories were submitted for discussion. "Should Every Job Show a Profit?" was the subject of the panel composed of Seymour Udell, Ampco Printing Co., New York; Earl Lampheir, The Inland Press, Chicago; and Richard H. Leberman, Fakler Printing Co., Milwaukee. The case histories submitted by these men pointed out the many aspects and variations of pricing policies. They highlighted the importance of analyzing company operations to be certain that all factors are included somewhere in the pricing formula.

The second panel discussed "Increasing Profits Through Performance Control." Sitting on this panel were Bayard S. Shumate of Shumate, Inc., Lebanon, Ind.; Dudley Kobe, Midwest Printing Co., Minneapolis; and J. Stewart Collins, Columbus Bank Note Co., Columbus, O. Their

case histories illustrated individual company initiative in the application of financial systems, procedures and standards to provide daily indicators. One case history showed that a plant with approximately 100 employees made a study of non-productive time that resulted in savings of \$1,600 in less than a year.

D. Hailey Walcott of the U. S. Leasing Corp. explained equipment leasing procedures and illustrated the aspects of this method of obtaining equipment in the printing industry.

"Future Financial Planning in Relation to the Current Business Outlook," was the topic of a talk by Thomas Plank of the First National Bank of Chicago. He pointed out that business conditions have improved over the previous year 92 percent of the time since the year 1799. Summarizing his optimistic summary of economic conditions he said, "who am I to buck a trend like that?"

In closing the conference, M. B. Clarkson, a member of PIA's executive committee, made the first public presentation of the results of PIA's 35th annual ratio study for printing management. Mr. Clarkson revealed



Top photo: (l-r.) Martin I. Bassist, Ace Offset Printing Co., who spoke on the topic, "Blueprint for Increased Profit"; Carl E. Dunnigan, The Inland Press, who presided over the session on "Financing Through Leasing"; Harold R. Long, Kable Printing Co., chairman of the PIA committee on financial management and general chairman of the conference; and Herbert E. Kimball, The Rumford Press, who was chairman of the session on "Profitable Management of Working Capital." Bottom Photo: Arthur L. Johnson, director of management services for PIA; Harold R. Long; Charles I. Hopkine, Williams Press, Inc., who was chairman of the final session; Bayard S. Shumate of Shumate, Inc., president of the rotary business forms section of PIA who presented one of three case histories on "Increased Profits Through Performance Control"; Dudley Kobe, Midwest Printing Co.; and J. Stewart Collins, Columbus Bank Note Co. Messrs. Kobe and Collins presented case histories on the same subject as Mr. Shumate.

that there has been a steady decline of industry profits since 1950, with the 1957 figure at 3.49 percent net profit on sales after taxes. He pointed out however, that out of 772 printers with a sales volume of \$600 million dollars, one-fourth of them earned 51 percent of the profits. He said that "in this relatively small group of companies the profit picture gave clear evidence that sound financial management can represent the difference between satisfactory and unsatisfactory operation.

Next year's financial conference will be held in Chicago Oct. 21-23.

•

Brochure on Cincinnati

YOUNG & KLEIN, INC., Cincinnati litho firm, already widely known for its numerous publications of Mid-West historical books and brochures, has added substantially to its fame with the recent publication of part one of *Lithography in Cincinnati*.

The 32-page brochure, 11½ x 17"

in size, with plastic binding, recites the impressive history of lithography in the Queen City from its inception in 1836 to the introduction of the steam press in 1868. It is printed on S. D. Warren Co's Alexandra Japan 100 lb. book stock and Strathmore 100 lb. stock. The cover is of Beckett Gray B Duplex stock.

Among the 29 reprints of lithographs printed in Cincinnati more than 100 years ago are reproductions of the "Harrison House," first printed in 1839; the "Flood of 1847," and "The Peach," which the text describes as "generally acknowledged to be the first tonal color work produced in Cincinnati" in 1857. The reproductions are printed in one to three colors.

There also is an old full-page map of the city on which are spotted the locations of lithographic firms in the city in 1855, together with a chart listing the names of these companies, street addresses and successor firms up to the present time.

The brochure was limited to 230 copies, of which 200 copies were distributed among Young & Klein cus-

tomers, local libraries and historical societies, with the balance being available at \$25 a copy.

Part two of the history covering events up to introduction of the offset press in 1907, is scheduled for publication later in the year, with two additional parts expected to be published during the next two years.

Most widely circulated previous publication of Young & Klein was *The Ohio River Handbook*, of which nearly 20,000 copies have been sold in three editions. A fourth revised printing of the 432-page book is scheduled for publication later this year.

Other popular Young & Klein books have included *Cincinnati Souvenir*, containing interesting facts in the city's history; *The Saga of the Delta Queen*, and *The Great Steamboat Race* about the race in 1870 on the Mississippi River between the Natchez and the Robert E. Lee.

Young & Klein was organized in 1946, and now owns a plant containing 10,000 square feet of floor space. The firm specializes in three-color short runs.

Reprint of 'Three-Color Direct Separation'

• Have you tried three-color offset printing, or, like so many other progressive lithographers, are you considering it for the future? If so, John Lupo's easy-to-follow approach to *Three-Color Direct Separation*, a 32-page reprint giving complete instructions, charts, illustrations and a concise summary of all steps in the process is a *must* for you. The first printing of 1,500 copies was quickly exhausted, necessitating the second edition. Order your copy today while supplies last.



Modern Lithography

Box 31, Caldwell, N. J. Please send me copy(s) of the 32-page reprint "3-color Direct Separation". I enclose \$ at \$1.00 a copy, postpaid.

Name

Street

City Zone State

Cash, check, or Money Order must be enclosed.

Special Rate

Four or more copies to same address, \$.75 a copy.



Reprinted from *House & Garden*, copyright 1948, The Conde Nast Publications Inc.
Courtesy, Molla, Inc. Plates by Daniel Murphy & Co., Inc.

Plan for Quality in Cards, Covers, Menus, Cut-outs

In printing color plates, the beauty of sparkle, texture and total detail is best and most economically reproduced on a fully coated surface such as offered by

Cantine's

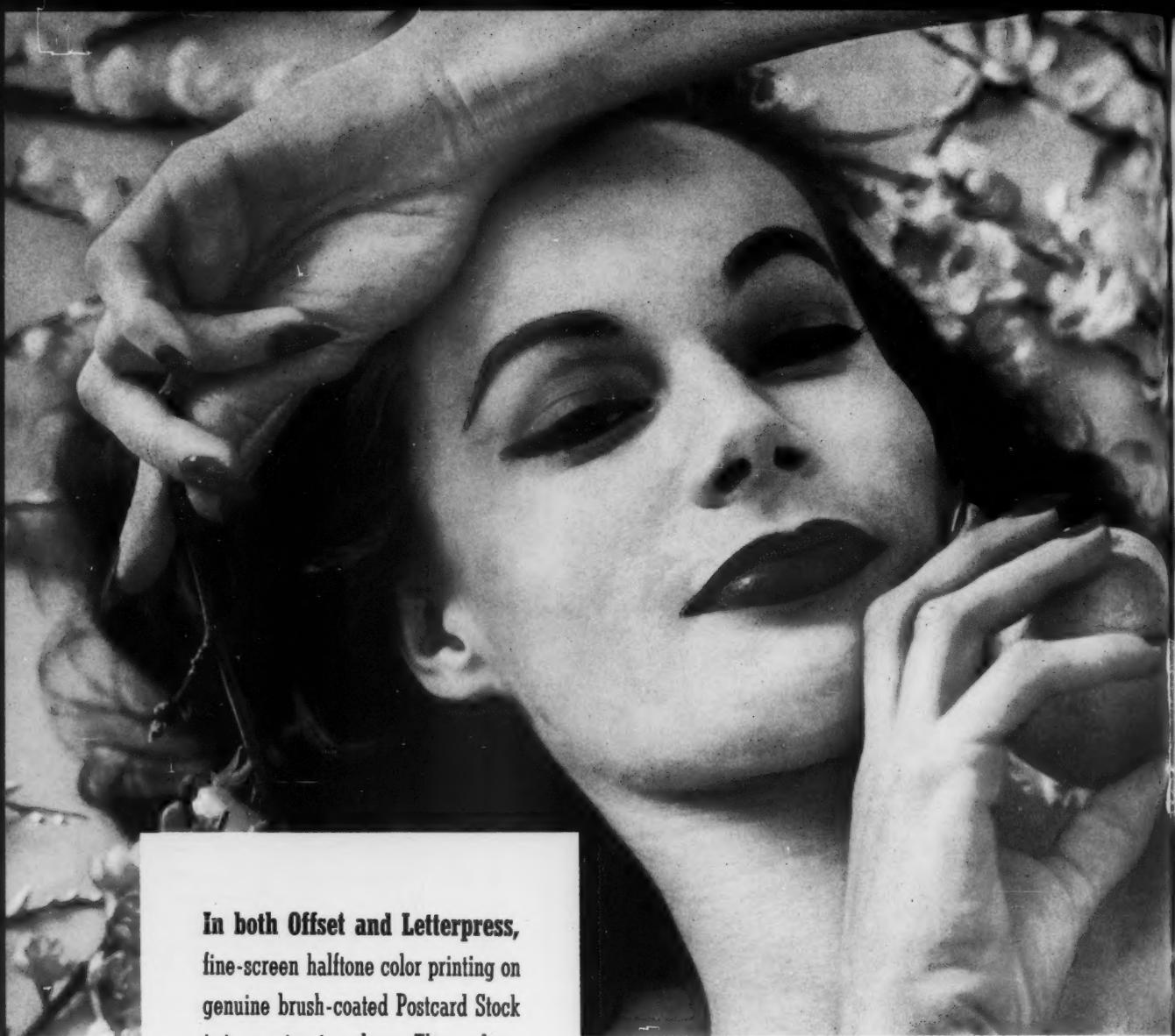
ESOPUS POSTCARD

OFFSET - LETTERPRESS

This Sheet lithographed on Cantine's Esopus Postcard 8 pt. C. 2 S. for offset



L
S
S
G
58



In both Offset and Letterpress, fine-screen halftone color printing on genuine brush-coated Postcard Stock is increasing in volume. The modernized Cantine Mill, with its 70 years of successful experience in coating, is capable of meeting all expected requirements.

Courtesy Dorothy Gray (Wild Peach Lipstick) and McCann-Erickson. Conversion plates by Daniel Murphy & Co., Inc.

In ordering Esopus Postcard, specify whether for Offset or Letterpress. The Offset coating is specially made for offset inks, gloss inks, lacquer and varnish; the Letterpress coating is for letterpress inks only. Both grades are carried in stock by merchants as follows:

White 8 point C. 2 S. for Offset.....	22½ x 28½
White 10 point C. 2 S. for Offset.....	22½ x 28½
White 8 point C. 2 S. for Letterpress.....	22½ x 28½
White 10 point C. 2 S. for Letterpress.....	22½ x 28½

Base stock rolls carried for special orders: 22½, 28½, 35, 45, 46" wide.

This sheet is lithographed on Cantine's Esopus Postcard for Offset 8 pt. (22½ x 28½).

Cantine's

The Martin Cantine Co., Saugerties, N.Y.
Specialists in Coated Papers for both
Letterpress and Offset since 1888.

ESOPUS POSTCARD

OFFSET - LETTERPRESS

CANTINE'S COATED PAPERS INCLUDE:

FOR OFFSET: Hi-Arts Litho C.1S. • Zenagloss C.2S. • Zenagloss Cover C.2S. • Lithogloss C.1S. • Catskill Litho C.1S. • Catskill Offset C.2S. Esopus Postcard C.2S. • Esopus Tints • Dull Offset C.2S.

FOR LETTERPRESS: Hi-Arts • Ashokan • M-C Folding Book • M-C Folding Cover • Zena • Velvetone • Softone • Esopus Tint • Esopus Postcard



Eastern Managers Meet

Eastern district managers for the Miehle, Goss and Dexter Companies met in New York recently to plan and coordinate a sales and service program within the framework of Miehle-Goss-Dexter, Inc.

The coordination of the various divisions of the parent company in the East has already resulted in the combining of branch offices in Boston, New York, Philadelphia, Washington and Atlanta.

Although each division retains its separate identity with respect to salesmen, branch managers and division managers, the future sales activities and service facilities will be handled through the Eastern and Western district managers.

Offset for Weeklies Surveyed

A new survey of daily and weekly newspapers is being made by John W. Rockefeller, Jr. & Associates. The purpose is to determine, in the case of the dailies, the general trend in the use of color and the desirability of better black and white half-tone reproductions.

In the case of the weekly newspapers, the survey hopes to establish the extent of interest in production by offset methods and cold type composition. These results will be compared with a similar survey made by the firm eighteen months ago.

In 1945 the firm made a study for the American Newspaper Publishers Association which included a survey to determine methods by which it was thought the general appearance of the daily newspaper might be improved.

Some of the results of this survey, according to the company, were the establishment of the ANPA Research

(l.-r.) Lester M. Reiss, Lawson Co.; Norman T. Steed, Miehle Co.; and M. S. Burroughs, Dexter Co., Eastern district managers of their respective companies, meeting in New York to coordinate future sales and service planning.

Laboratories at Easton, Pennsylvania, the creation of a research committee of the association, and the appointment of a full-time research director. Since that time, other surveys have been conducted to determine the most pressing needs in the mail rooms and other mechanical departments of large metropolitan newspapers.

Publishes Annual Review

Fraser Paper Ltd. has published its annual collection of leading articles from publications in and related to the graphic arts. The anthology, entitled "Graphic Arts Progress 1958", contains 23 reprinted and one original article.

The articles, selected by a three-man panel are taken from 16 different publications. *Modern Lithography* is represented with four articles, one other publication three, and four magazines two each.

Titles of the four articles from *ML* are "Web Offset" by Douglass E. Murray and Chris Foss; "Flexichrome" by Mildred Weiler; "How To Use 'Cox Angles' To Stop Four-Color Pattern" by Frank H. Smith; and "Automatic Reading for Typesetting?" by Clyde C. Heasly, Jr.

Carl R. Schmidt, (center), president of Hill Rubber Co., Chicago, is shown receiving a plaque marking 10 years of friendly business relations between his firm and the Goodyear Tire & Rubber Co. E. R. Coate, (left), manager of printers' supplies sales for Goodyear, made the presentation at Hill's annual sales meeting held recently in Chicago. At right is James E. Holland, a member of the Hill organization.

Fine Arts Contest Opens

The Third Annual Graphic Arts Competition for Fine Arts—designed to uncover new talent in advertising and related fields and to pay tribute to the printing buyers, art directors and production personnel who sponsor young artists—was opened July 8 by John J. Karp, president of Techni-Craft Printing Corp., contest sponsor.

The 1958 contest, which closes Oct. 30, is open to personnel of firms using the graphic arts in the course of their business. Winners of the contest will be determined by a panel of leaders from production, art and communications fields. All entries must be sponsored by a "graphic arts associate." No artist may submit his own composition. Prizes in the competition include \$150 for first place, \$100 for second and \$50 for third. Prizes and certificates will be awarded to winning sponsors and artists.

Entries, limited in size to 36 inches in any one plane, may include oils, water colors, temperas, pastels, charcoal, lithographs, pen and inks, color or black and white photographs, sculptures, mobiles, montages, collages, etc. Further information may be obtained from Mr. Karp, at 250 W. 54th St., New York.

Elected to Board

Leonard Dalsemer has been elected to the board of directors of the International Paper Co. Mr. Dalsemer is president of The Lord Baltimore Press, Inc., which became affiliated with International through an exchange of stock last March.





Gives a man room...that's GEVAERT!

What is so rare as a film that gives a man elbowroom?...that forgives those all-too-human little errors in exposure and developing? With latitude and other forgiving qualities we build into GEVAERT film, you can just about forget make-overs! Gevaert film is always dependable and uniform...has low halation, low fog in forcing...with stout resistance to abrasion. Produces dense,

hard dots. For *QUALITY* film—with room to spare—buy GEVAERT!

LITHOLINE O 82p FILM—maximum contrast, highest sensitivity, latitude and resolving power. Polystyrene base for utmost stability.

O 81 LITHOLINE ORTHO—0.003" thick; thin base for line or screen positives and negatives.

O 82 LITHOLINE ORTHO—in regular

base, same emulsion—0.006" thick.

P 23 FILM—a fast panchromatic emulsion. Long gradation, high resolving power, wide latitude in exposure and development. Ideal for color separation work.

GRAPHIC P 2 PLATE—for making separation negatives from color transparencies or copy. Same photographic characteristics as P 23 film.

GEVAERT

THE GEVAERT COMPANY OF AMERICA, INC.

New Duties For Radatz

Albert F. Radatz, vice president of The Colwell Press, Inc., Minneapolis, has been given the additional position of sales manager in charge of Colwell Colour and the Colwell color card department. Mr. Radatz, who has been active in the graphic arts field for the past 44 years, will build a national sales organization to promote the two Colwell departments. Colwell Colour is a three-color printing process developed by the company in collaboration with the Eastman Laboratories, Rochester, N. Y. The Colwell color card department manufactures paint manufacturers' sample cards containing colored paint chips.



Printing Profits Down

THE lowest profit figure since 1938 was reported by Printing Industry of America in its 35th annual Ratios for Better Printing Management issued last month. The figures show that printing and lithographing sales increased 5.82 percent during the past year as compared with an increase of 12.6 percent in the previous year, but, profits were down from the 1956 figure of 3.86 percent on sales after taxes to a new low of 3.49 percent. This represents a downward trend of 11.5 percent, the lowest profit figure since 1938.

Complete ratio reports were received from 854 PIA members. Of these, 772 are used in the basic tables. Sales for this group were \$594 million, assets \$315 million, net worth \$208 million, and employees 44,725. Approximately 79 percent of the reports were from corporations, with 93 percent of the sales volume.

The reports show a continuation of the previous year's shift in disbursement of the printer-lithographer's sales dollar. Wages and profits are slightly off, factory expenses about the same, and materials, administration and sales slightly up.

Letterpress sales represented 56 percent of the total sales reported in the ratio studies, and offset 44 percent, a continuation of the trend towards offset in recent years. However, in the current reports, letterpress sales increased 6.05 percent compared with 4.8 percent for offset.

Profits on sales after taxes were slightly higher for letterpress than for offset.

The report also showed, in spite of the recession, that printers and lithographers increased their working capital by 11 percent, and reduced their total debt by 5.57 percent.

Copies of the report are available through local association offices or directly from PIA headquarters, 5728 Connecticut Ave., N.W., Washington 15, D. C.

Find Billboards Attractive

A recent national survey by Daniel Starch & Staff has revealed that the attitude of the vast majority of people toward outdoor advertising is most favorable.

Sponsored by Outdoor Advertising Inc., the study showed that 79 percent of the persons interviewed found outdoor advertising attractive and pleasant to see.

The findings, almost identical to the results of a similar survey last year, were based on interviews with 568 persons. The first survey covered 1,268 persons.

Both reports also showed that 84 percent of the respondents found outdoor advertising to be presented in good taste.

The only noticeable difference in the two studies was a four percent increase in those who thought billboards were a relief from the monotony of driving.

PDI Appoints Marvin

Chester T. Marvin has joined the domestic sales staff of Printing Developments, Inc., a subsidiary of Time, Inc., New York. He will concentrate on applications of the PDI electronic Color Scanner to the fields of magazine and book publishing and commercial color buying. The PDI Color Scanner was developed by the Springdale Laboratories Division of Time, Inc. from work done by the Eastman Kodak Co., and is now marketed on a service basis to the graphic arts industry by Printing Developments, Inc. The PDI Color Scanner produces color separation negatives which enable photo-engravers, lithographers and gravure processors to produce process color on fast schedules.

Mr. Marvin formerly was New York manager of distribution for the Aluminum Company of America.



Named Web Fed Sales Manager

American Type Founders Co., Inc., has announced the appointment of Edward A. Zickert as sales manager of the Web Fed division. He will supervise the sale and promotion of ATF's line of web fed lithographic presses for publications, business forms and general commercial printing work. Mr. Zickert has been associated with the company for 20 years, primarily in sales, and will now work under the general direction of Douglas E. Murray, vice president in charge of the web fed division.

New Stecher-Traung Service

Stecher-Traung Lithograph Corp. has established a new department devoted exclusively to the production of catalogs and catalog inserts, it was announced last month by Leo P. Blank, vice president of the firm, which has plants in San Francisco and Rochester.

Heading the new operation will be Mrs. Alice E. Nolan, who has wide experience in the catalog field. Formerly associated with a large merchandising and catalog house, she will help clients plan and develop of their merchandising and catalog production, according to Mr. Blank.

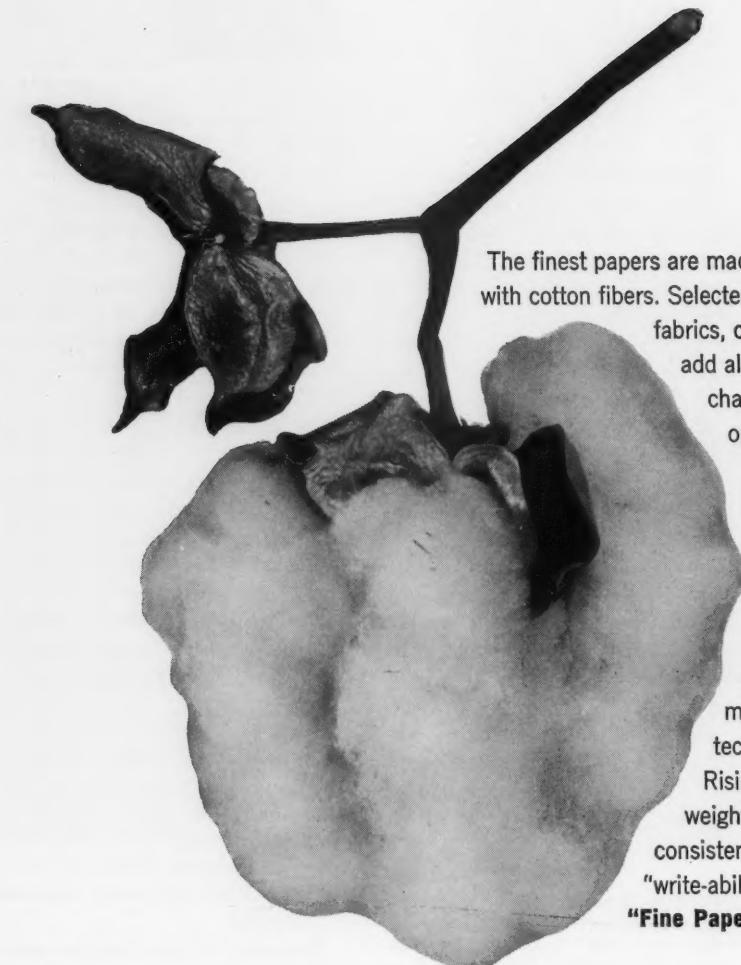
Direct Mail Increases

Direct mail advertising volume continues to run ahead in 1958 for the first five months of the year, compared to the same period in 1957, the Direct Mail Advertising Association reports.

The month of May alone produced increased expenditures of nearly two million dollars. For the period from May 3 through May 30, direct mail advertisers spent \$119,445,513 as compared to \$117,629,729 in May 1957.

National Press Moves

The National Press of Palo Alto, Cal., has moved into its new \$140,000 building located in Stamford University Industrial Park. The printing and publishing firm, which operates principally lithographic equipment, was founded 12 years ago by partners Kenneth Bowen and James Nute.



The finest papers are made with cotton fibers. Selected cotton fabrics, carefully processed, add all the definitive characteristics of crispness, opacity, durability to **Rising's** famous lines of cotton fiber papers. Each spotlessly clean sheet is the result of a combination of the skill and pride of the experienced papermaker, and the unremitting standards of modern quality control techniques. Specify **Rising** for the uniform weight, printability, consistent quality . . . and "write-ability" . . . of **"Fine Paper at Its Best".**



Rising

RISING PARCHMENT [100% CF* BOND] • RISING BOND AND OPAQUE BOND [25% CF] • LINE MARQUE [25% CF WRITING] • NO. 1 INDEX [100% CF] • HILLSDALE WEDDING & BRISTOL [25% CF] • PLATINUM PAPER & BRISTOL [25% CF] • WINSTED WEDDING & BRISTOL • WINSTED GLO-BRITE VELLUM, BRISTOL, TEXT & COVER • AND TECHNICAL PAPERS. *COTTON FIBER

RISING PAPER COMPANY, HOUSATONIC, MASSACHUSETTS

Frank Kubin Dies

Frank Kubin, 65, former president of the Kubin-Nicholson Corp., lithographers and screen process printers, died late in June in Italy, where he and his wife were vacationing. He was the founder of the Kubin-Nicholson firm.

New Fourdrinier Operating

"Carolina Belle," Riegel Paper Corp.'s new 236" Fourdrinier paper and board machine officially went into production in North Carolina last month, culminating a \$50,000,000 expansion program started in 1951. Capacity of the machine is in excess of 300 tons of paper each day, with calipers ranging from .007 to .026.

Among new printing grades of paper to be manufactured by "Carolina Belle" are white vellum, white index, white tag and manila tag. All will feature brilliance and strength stemming from chlorine-dioxide bleached pulps, smooth, even printing surfaces and excellent folding and die-cutting characteristics, the company reports.

To Hold Annual Convention

More than 200 owners and representatives of United States and Canadian electrotyping and stereotyping plants are expected to attend the 61st annual convention of the International Association of Electrotypers & Stereotypers, Inc., Sept. 8-11, at the Hadden Hall Hotel, Atlantic City, N. J.

New Meeting Place

Modern, spacious quarters await the Cleveland Litho Club when it reconvenes for its first Fall meeting in Sept. The Cleveland Engineering Society, whose old building has housed the club's meetings for many years, is building a new home at 3100 Chester Ave. In addition to meeting rooms of various sizes, the new building will contain a fully-equipped kitchen.

To Produce Large Card

Rust Craft Greeting Cards, Dedham, Mass., has started production

on a Christmas card measuring 12 x 17" and containing a Swiss music box which plays "Silent Night."

The lithographed card features a street scene in relief against a background of blue, starlighted by brilliants and edged in silver garland.

The music box can be wound with the edge of a penny or similar object and is activated by the lifting of a ribbon tab.

Issues Mid-Year Calendar

Harris - Intertype has mailed its sixth annual mid-year calendar to 22,000 graphic arts firms.

Produced on a 43 x 59" Harris press by Brown & Bigelow, it is lithographed on 120 lb., white, tweed-weave stock.

The illustration depicts scenes from Sir Walter Scott's novel, *Ivanhoe*.

Equipment Leasing Discussed

Members attending the Printing Industry of America finance conference at Chicago's Edgewater Beach Hotel June 25-27, took a look at equipment leasing in the industry.

D. Hailey Walcott, vice president of the United States Leasing Corp., San Francisco, disclosed that the printing industry is currently leasing \$2.7 million of equipment, which is 1 1/2 percent of the national total for all industries.

"The introduction of new equipment and processes in the printing and publishing industry, coupled with an expanding market for printed materials, means a greater burden on working capital," he explained. "As a result, many printing companies have turned to leasing their equipment in an endeavor to preserve their liquid working capital and still keep up with progress in the industry."

The speaker pointed out that the liquid working capital position of the printing industry is at its lowest point since 1939. The ratio of current assets to current debt has dropped from approximately three to one at the end of World War II to its present level of approximately two to one, he said.

He attributed this to the fact that many printing companies had ex-

Runs Seven-Color Foil Ad

The Chicago Tribune, in its June 15 issue, ran a seven-color advertisement printed on Reynold's aluminum foil. Laminated to white paper which carried a sales message for Kraft's Parkay margarine, the foil was pre-printed at the Reynolds Metal Co.'s gravure plant in St. Louis.

To Exhibit at German Show

Oscar Fisher Co., Inc., Newburgh, N. Y., has announced that it will participate in the International Photographic Exposition in Cologne, Germany, Sept. 27-Oct. 5.

The exposition, called Photokina, is held every two years and features displays and demonstrations of the latest photographic products manufactured principally in Germany, Japan, Italy, France, England and the United States.

panded production and sales without commensurate expansion of capital. As a result, he predicted, leasing of equipment in the industry will probably double within the next five years.

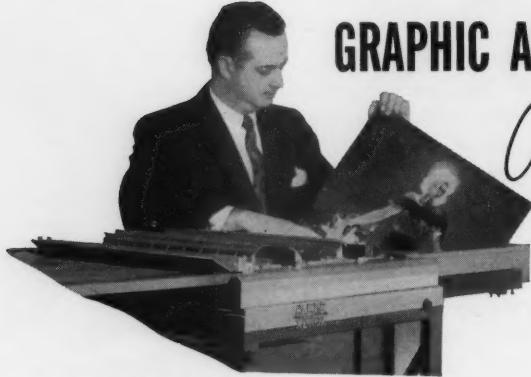
The major advantage of equipment leasing is that it frees working capital for use in a printing company's primary business, the speaker continued. A printing firm seeking to expand production can earn greater net profits on its working capital if it leases the equipment it needs for expansion instead of purchasing it either for cash, or by means of a bank loan, or by means of a conditional sales contract.

"Leasing has other special advantages over alternate forms of financing," Mr. Walcott stated. "Leasing involves no dilution of ownership or control; nor does it require the user to make a periodic cleanup of funds or a pledge of receivables. In addition, leasing makes for a cleaner balance sheet. When you lease, your current ratios are not disturbed. Only the current year's lease payments show on the balance sheet, though the lease is usually footnoted. However, leasing requires a first-rate credit rating, which not all companies can achieve. As a result, leasing is not possible for every company."

DEVELOP, FIX and WASH your

GRAPHIC ARTS NEGATIVES

Automatically



with the

LITHOFLO* PROCESSOR

Superb, *uniform* quality
at great savings

Closely controlling the variables of time, temperature and agitation, the Lithoflo Processor automatically processes cut sheet film or paper negatives to uniform high quality at exceptionally low cost. Here's why:

- Automatic developing, fixing, washing of graphic arts negatives at speeds up to two and one-half 20" x 25" sheets per minute!
- Greatly improved negative quality!
- Terrific time and chemical savings!
- Increased cameraman production.
- Accurate time, temperature, agitation control.
- Simplified operation.
- Sturdy stainless steel construction.

Write for further details and folder describing this machine.

HALOID XEROX INC., 58-343 Haloid St., Rochester 3, N. Y. Branch offices in principal cities.

Ideal for fine-screen reproduction . . .
assures uniform dot size automatically.

PROVIDES .

- Processing time control to $\pm 5\%$.
- Temperature control to $\pm 1^{\circ}\text{F.}$ †.
- Uniform agitation.

†When Pako-Temp temperature control or equivalent is installed by purchaser.

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**HALOID
XEROX®**



Nashua contest winners (above) receiving their prizes. (l-r.) Robert F. Wheeler, manager of merchant sales for Nashua; Duane T. Patterson, first prize winner of \$1,000; Rex Smith, manager of Carpenter Paper Co.'s Topeka sales office; Lloyd Skinner, Carpenter salesman and winner of \$500 for selling Davac to the contest winner; and Daniel Wolf, Nashua's Midwest sales representative. Lower photo shows (l-r.) Carroll H. Rickard, General Research Corp., Providence, R. I.; John F. Collins of Weymouth (Mass.) Vocational School; Hamilton C. Carson, editor of *Modern Lithography*; Richard M. Compton, Noyes & Co., Inc., Providence; and Freeman Tilden, advertising manager of Nashua, judging the contest.

Nashua Contest Winners Announced

DUANE T. Patterson, a partner in the firm of Patterson-Wright, which operates a printing shop and advertising agency in Topeka, Kan., was selected as winner of the top cash award of \$1,000 in Nashua Corp.'s recent Davac contest.

The decisions of the panel of judges in the contest which was designed to stimulate greater use of Davac, a "balanced" label paper with non-curl qualities, were announced by contest officials at Nashua, N. H., last month.

Accompanying the prize-winning letter was an excellent sample of printing on Davac label paper. The Nashua merchant-firm which supplied the paper to Patterson-Wright was Carpenter Paper Co., and the sales-

man, Lloyd Skinner. Mr. Skinner received a \$500 award.

Winner of the \$500 second place award was Paul F. Eiseman, assistant manager of the University of California Press, Berkeley, Cal. The winning salesman for this account was Milton Thickett, also of Carpenter Paper Co.

The third place winners who received \$100 each were Richard Kaye, president of Kaye's, Inc., Fargo, N. D.; Anthony A. Peniston, manager of printing and mailing, Braniff Airways, Inc., Dallas; Estelle Galbreath of the advertising department of Piggly Wiggly Corp., Jacksonville, Fla.; Robert W. Martin, office manager of Specialized Printed Forms,

Inc., Caledonia, N. Y.; and Irving Bass, advertising manager, U. S. Vitamin Corp., New York.

There were a total of 100 additional winners who received either personalized tie-bar and cuff-link sets or manicure sets. Fifty of these were printing company or printing department employes and 50 sales representatives who supplied Davac to the winners.

Herrick Joins Agency

Clay Herrick, originator of Cleveland's Printing Week and the organizer of the Cleveland Graphic Arts Council, has been appointed vice president and head of creative and account services for Carpenter Advertising Company, Cleveland.

The Graphic Arts Council of Cleveland sponsors scholarships for high school pupils interested in printing and the graphic arts.

Awards Craftsman Certificates

Five Boston printing firms presented 48 employes with certificates of craftsmanship at a dinner ceremony held at the Hotel Beaconsfield in Boston during June. The ceremony, said to be the first of its kind in the area, was sponsored by the Master Printer's Section of the Graphic Arts Institute of New England.

The companies participating were W. E. Andrews Co., Inc.; The Hub Offset Co.; Publishers Service Co., Inc.; Sanderson Bros., Inc.; and Windsor Press, Inc.

All the arrangements for the affair were made by a committee headed by Robert N. Sanderson and consisting of Warren E. Andrews, Herbert L. Bordon, Arthur E. Cox, Salvatore DeFazio, Frank J. Eisenhut, Horace J. Martin and Henry J. Mascarello.

Dolan To Advertising Post

Fraser Paper, Ltd., New York, has announced the appointment of Andrew F. Dolan as advertising manager. Mr. Dolan has been in the advertising department since he joined the company seven months ago.

The company has also reported the assignment of Donald O. Hickey to the Chicago sales division.

KLM AIR CARGO



CONSISTENTLY FASTEST DOOR-TO-DOOR AROUND THE WORLD



Europe — Africa — Near East — Middle East — Far East

Here is your assurance of fastest door-to-door handling when you specify KLM Air Cargo:

In the air — Daily cargo service across the Atlantic.

On the ground — The highly developed efficiency of the KLM ground organization, which no other carrier can match.

Only on KLM — Immediate advice, through KLM's world-wide communication network, as to the whereabouts of your shipment at any given time.

See your Cargo Agent or Forwarder, or any KLM office for information and rates on your commodity.

KLM Royal Dutch Airlines, 430 Park Avenue, New York 22, N.Y. • PL 9-2400

Issues Contest Rules

Minnesota Mining & Manufacturing Co. has issued a small folder on the entrance rules for its quarterly "Excellence of Lithography" competition. Ten awards are given quarterly in the contest: six for multi-color work and four for single-color.

Each entry must be accompanied by an official entry affidavit signed by the pressman, platemaker, shop owner and salesman concerned. They are available from any 3M representative.

Winning shops receive a plaque and the pressman and platemaker a \$25 award.

Elects Jacobson

Norman B. Jacobson, president of the Huron Press, Chicago, was re-elected president of the master printers section of Printing Industry of Illinois at its annual meeting in June. John M. Gravander, manager of the Chicago printing plant of Ditto, Inc., was elected vice president and C. J. Farwell, Jr., president of the C. J. Farwell Co., was re-elected secretary-treasurer. Among lithographers elected to the board were Richard Coburn, Coburn & Co.; O. R. Sperry, R. R. Donnelley & Sons Co.; and W. G. Steinmeyer, Diversey Printing Co.

Robertson Honored

Reuben B. Robertson, board chairman of The Champion Paper and Fibre Co., was honored on his 79th birthday recently with the establishment of a scholarship fund in his name.

The money, donated by the company's Carolina division and amounting to more than \$10,000, will be placed in an investment trust with the proceeds to be used to further the education of worthy high school graduates.

Sellman To U.P.P. Post

John E. Sellman, of New York, has joined the executive staff of United Printers and Publishers, Inc. in the newly created post of corporate director of marketing. He had been with Norcross Greeting Cards for the past 24 years.

Mr. Sellman's responsibilities will cover the interests of four divisions

of United Printers and Publishers, the largest of which is Rust Craft Greeting Cards of Dedham, Mass. Other divisions, all in Joliet, Ill., include P. F. Volland Company and Greetings, Inc., also greeting card manufacturers; and Gerlach-Barklow Company, a producer of calendars and advertising specialties. He will also direct marketing operations of Rust Craft subsidiaries in Canada, Great Britain, Australia, New Zealand, Brazil, Mexico, Sweden and South Africa.

Issues Annual Report

Champion Paper and Fibre Co. has issued its annual report to shareholders which shows a slight increase in net sales, due largely to some price increases, but a drop in earnings for 1958 from \$3.14 per common share in 1957 to \$2.51.

The body of the handsome 28-page report was lithographed in three colors on Champion Chalice opaque, basis 80 lb. A special eight page section was lithographed in four colors on the same stock.

150 LINE SCREEN FOUR-COLOR PROCESS

LITHO COLOR POSITIVES

NOTE THESE FEATURES:

- Clouds added to skies (where practical) at no extra charge.
- Screened positives or negatives in one week.
- Made by famous Dexter color process.
- Color mat proofs free.
- Progressive color proofs available at following extra charges: 5" x 7" or smaller \$20.00, 6" x 9" \$25.00, 8" x 10" \$30.00, 11" x 14" \$40.00, 12" x 18" \$65.00, 16" x 20" \$105.00. One week extra required.
- Our experience includes the making of over 100,000 sets of positives.
- Free information on press-room procedures including inks, press and plates.
- Amalgamated Union Label.

SEND FOR SAMPLE
COLOR PRINTS

YOU CAN USE COLOR
ABUNDANTLY AT
THESE LOW PRICES . . .

4" x 5" or smaller \$45⁰⁰

5" x 7" \$50.00, 8" x 10" \$60.00
6" x 9" \$55.00, 11" x 14" \$65.00
12" x 18" \$100.00 **LARGE DISCOUNTS**
16" x 20" \$160.00 **ON VOLUME ORDERS**

Best reproductions
are made from 4" x 5"
Ektachrome transparencies

Extra charge for 8" x 10"
transparencies \$15.00.

65, 120, 133 and 150
Line screens available

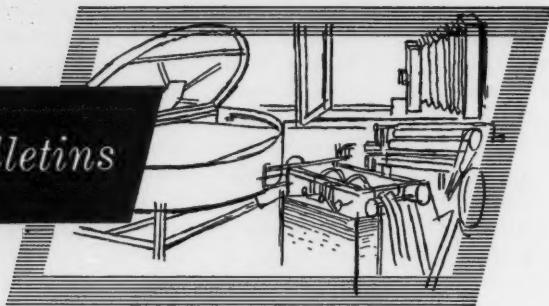


**WORLD
COLOR, Inc.**

Route 303 • West Nyack, N.Y. • NYACK 7-3500

274 Madison Ave. New York, N.Y. Murrayhill 5-9524
Route 1 Ormond Beach, Fla. Orange 7-1332

Equipment, Supplies, Bulletins



ATF to Distribute 3M Products

The 3M brand of presensitized photo offset plates and chemicals will be made available through American Type Founders Co., Inc., according to an agreement just made by ATF and Minnesota Mining and Manufacturing Co. Beginning Sept 1, the 3M plates and chemicals will be distributed through ATF's eleven branches throughout the country.

The addition of the 3M products enables ATF to "increase considerably the scope of its services to com-

mercial printers," John T. Porter, ATF sales manager, said in announcing the details of the new sales and service program. Plates and chemicals will be kept in stock and deliveries made directly from ATF branches to the printer.

Complete literature on the 3M line of photo offset plates and technical assistance on plate problems are available on request from ATF branches or ATF sales representatives.

Four New Acrolite Aerosols

Four new aerosol sprays for printers and lithographers have been marketed by Acrolite Products, Inc., 108 Ashland Ave., West Orange, N. J.

The first product is Gear-Lube, a heavy duty grease for open gears, chains etc. on presses and other equipment.

Next is a film and plate cleaner which removes dirt, grease, ink and other foreign matter.

The third product is a special glass cleaner for vacuum frames, viewing tables and other graphic arts equipment where lint and static dust are a problem after cleaning. The fourth product is a metal repellent spray for Linotype, Ludlow and Monotype molds. This product prevents metal buildup, and increases production and machinery life according to Acrolite.

All products now are sold in 16 oz. cans by ink companies and supply houses in 18 countries.

Illustrates Cut-Out Service

Five direct mail pieces have recently been prepared by Freedman Cut-Outs, 34 Hubert St., New York, for a campaign directed at printers,

lithographers, advertising departments and agencies. Four of the pieces are self mailers, lithographed in two colors on card stock, and the fifth piece is on 100 lb. coated, also in two colors, but designed to be mailed in an envelope.

The campaign, which uses actual pop-ups, die-cuts and animated do-it-yourself movable cut-outs, is designed to illustrate the types of work done by the firm. The company spe-

New Silk Screen Press

General Research & Supply Co. has recently introduced a new high speed silk screen cylinder press which is capable of handling sheet sizes up to 52 x 76" at speeds to 1500 per hour.

The press is designed to fulfill the

cializes in die cutting, eyeletting, stitching, mounting, easeling, embossing and hand printing.

New Line of Offset Plates

Charles F. Clerkin Co., 475 Boulevard, New Haven, Conn., has introduced a new line of presensitized aluminum offset plates which are both negative and positive working.

The plates are designed so that no water collects on the surface. The company reports that water is absorbed into the plate, leaving it "damp".

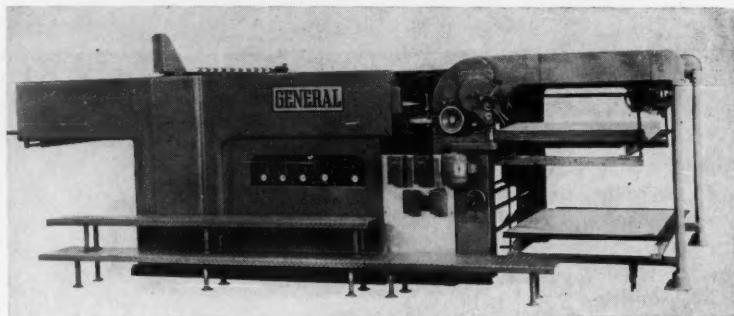
New Brown Camera Described

A fully illustrated brochure now is available from the W. A. Brown Mfg. Co. on its new 12 x 15" Ensign vertical process camera. The camera is designed for users of small size plates. It features automatic focus and screw drive.

Copies of the brochure are available from the company, 608 So. Dearborn St., Chicago 5.

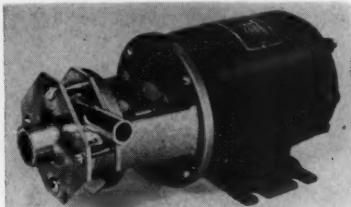
needs of plants producing folding cartons or 24-sheet posters, and to solve other problems involving specialized printing on large sheets.

Further information is available from the company, 572 S. Division Ave., Grand Rapids, Mich.



Offers Centrifugal Pump

A stainless steel centrifugal pump designed specifically to meet the requirements of the lithographic trade



has recently been introduced by the Oscar Fisher Co., Newburgh, N. Y.

The company reports that the pump, model 0-10, has a maximum output of 12 gallons per minute at zero water pressure. Maximum pressure at shut-off is 55 lbs. The efficiency of the pump is rated at 80 percent.

The new pump is said to be particularly handy where space and portability are deciding factors. It can be mounted in various positions with the outlet rotated to direct the flow in the desired direction.

Constructed of type 316 stainless steel, heli-arc welded and passivated, the pump is powered by a high-speed fan-cooled Universal motor of 1/7 horsepower. It can be used with 110 volt 60 cycle AC or DC current.

The unit is 8" long, 3-5/8" wide and 4" high. It weighs 5-3/4 lbs.

Further information and prices are available from the company, Box 426, Newburgh, N. Y., by requesting specification sheet 158.

Offers Tape Booklet

United Mineral & Chemical Corp., 16 Hudson St., New York, is offering a booklet on its Litho Brown tape for stripping negatives.

The adhesive-backed tape is extremely thin and is said to reduce the danger of contact marks in bendarys and halftones where line and tone must register.

New Faces For Typesetter

Twelve new type discs now are available for use on the ATF Typesetter, according to Harry E. Stoddard, product manager. The Typesetter is a two-unit system for the photomechanical composition of text matter developed by American Type

Founders Co., Inc., Elizabeth, N. J.

The type disc, which contains 168 type characters, with one and three-unit blank spaces, is hand-size and can be inserted or removed with ease, the company reports.

The twelve new discs are: News Roman #1, with News Bold #1—7 pt., 8 pt. and 10 pt.; News Roman #1, with News Italic #1—7 pt., 8 pt. and 10 pt.; News Roman #2, with Gothic Heavy #2—5 pt.; News Roman #3, with News Bold #3—8 pt.; Oldstyle #1, with Oldstyle Bold #1—8 pt. and 10 pt.; Gothic Condensed with Gothic Heavy Condensed—10 pt.; and Gothic Book #1 with Gothic Heavy #1—10 pt.

Offers New Proof Dryer

A new design in proof dryers now is being marketed by the Graphic Arts Manufacturing Corp., 22 Franklin Ave., Clifton, N. J. The unit operates on the principle of direct radiant heat.

The company states that tests indicate 15 to 60 second drying time for dull coated, glossy coated or glassine proofs. Kromekote and similar proofs are said to take 60 to 90 seconds, and four-color process proofs 10 minutes.

nuArc®

ANNOUNCES...
A Bold Forward Step

30
40

PLATE SIZE
Rapid
Printer

..A REAL PRODUCTION DYNAMO



Here's a "flip-top" plate-maker...the most modern, efficient and economical piece of equipment ever developed for the Graphic Arts Industry.

This completely self-contained unit makes any size plates up to and including 30" x 40". Vacuum frame is loaded in conventional face-up manner. The glass lifts, allowing plate and negative to be positioned...entire vacuum frame then reverses to a face-down position for uniform exposure over entire 30" x 40" area.

This production dynamo has nuArc's specially designed reflector and powerful 75 Amp automatic arc lamp, producing a point source light, thus eliminating undercutting—assures short exposures and perfect plates every time. Fast positive no-error vacuum seal is accomplished by nuArc's exclusive one-piece molded "live rubber" blanker which literally hugs flat and plate.

Takes up no more space than an ordinary office desk (40" x 50" floor area, 36" high). See your dealer or write for Bulletin 1000.

Cat. No. RP40.....\$695.00
Cat. No. LT42, Light Table, 30"x40".....\$175.00

nuArc® company, inc. General Office and Factory:
824 S. Western Ave., Chicago 12, Ill.

EASTERN SALES AND SERVICE: 215 FOURTH AVENUE, NEW YORK, N.Y.

Booklet Describes Green Hornet

A detailed description of the ATF-Green Hornet, an 11x17" web-offset job press, is given in an eight-page



booklet available on request from American Type Founders Co., Inc., Elizabeth, N. J., or from ATF branch offices.

The ATF Green Hornet is a roll-fed job press designed for the mass production of 11x17", or smaller, jobs in one or two colors. Two colors may be printed on one side on any web width from 8 to 17½" to deliver 8½" x 11" two-up at 50,000 sheets per hour; or 11 x 17" jobs with bleed at speeds up to 25,000 an hour, according to the company.

One color may also be printed on each side on jobs which fit within the 11½ x 17½" maximum printing area. By the use of a "double-ending" device the Green Hornet can print two colors on both sides of a roll of paper from 8 to 8½" wide, and deliver up to 25,000 sheets an hour.

Any uncoated stock suitable for offset, from 12 lb. bond to 80 lb. offset may be used. The booklet reviews the plate and other hourly cost factors for jobs produced by the Green Hornet. Mechanical and operating features of the web-offset job presses are illustrated and discussed in detail.

Durst Forms New Company

Durst A. G., Bolzano, Italy, has announced the formation of Durst Inc., for the purpose of marketing its enlargers and copy equipment in

the United States. Prior to this Durst products were handled by Hanimex Inc., New York.

Offices of the new company are located at 770 Eleventh Ave., New York.

Durst is offering a new precision enlarger and copy camera for black and white and color negatives from 35mm to 5 x 7".

New Verifax Adapter

A new Verifax offset adapter which is said to provide greater accuracy and convenience in making offset masters by the Verifax method has been announced by Eastman Kodak Co., Rochester, N. Y.

The adapter, Model 2, features a horizontal storage base which holds a supply of offset masters. Masters are fed, one at a time, directly into the alignment and transfer sections.

New Use For Macey Stitcher

The Macey Stitch-A-Fold, a portable saddle stitcher that stitches single sheets or flat signatures in the center of a book and makes the last fold automatically, can now be attached directly to a folding machine, the company reports. Previously, the Stitch-A-Fold could be operated separately or attached only to a Macey collator.

Prevents Multiple Feeding

The Simco Co., 920 Walnut St., Lansdale, Pa., has announced a method for separating and neutralizing sheets on feed piles of printing presses to prevent feeding more than one sheet at a time.

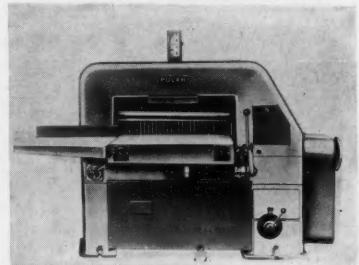
The equipment consists of ionizing air nozzles which have static eliminators built into their tips. Nozzles are available singly or in a series mounted on an air header fitted with a stopcock.

Issues Lighting Brochure

Macbeth Daylighting Corp., Newburgh, N. Y., has issued a four-page brochure entitled, "Can You Match Colors Over The Phone—Or By Mail?" The booklet is designed to point out the advantages of standardized lighting for color viewing.

Polar Cutter Improved

All the Polar "big cutter" advantages for safety, speed, and precision have been incorporated in this year's



Polar 80HY, with its 31½" cutting length, according to an announcement by the Gane Organization, which handle sales and service of this equipment on a nationwide basis.

Newest addition to the Polar 80HY is the eye-level optical measurement scale with 5x magnification.

Further information may be obtained from Gane Brothers & Co. of New York, Inc., in New York and Boston, and from Gane Brothers & Lane, Inc., Chicago, St. Louis, San Francisco and Los Angeles.

Kleen-Stik Offers Booklet

Kleen-Stik Products, Inc., 7300 West Wilson Ave., Chicago, is offering a 12-page illustrated booklet containing pointers for both label users and printers. Entitled "What Every Label User Should Know," it also describes the differences and uses of the various types of Kleen-Stik adhesives.

Develops New Film

Eldorado Products Co., Inc., 1235 Main St., Clifton, N. J., has announced the development of a new film it calls Dens-O-Lith Super Ortho. The film is said to possess a high contrast emulsion and to produce maximum density.

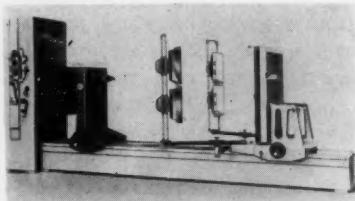
Further information and prices are available from the company.

Strong Issues Brochure

The Strong Electric Corp., 17 City Park Ave., Toledo, Ohio, has issued a new brochure describing its full line of high intensity arc lamps. Copies are available from the company.

New Roll Film Camera

A new roll film camera, with magazines for three widths of film and four screens, has been introduced by



Repro Graphic Machines, Inc., 180 Varick St., New York 14. It is called the Klimsch Expressa, and features solid brass focusing bars and grippers for quick setting and extreme precision. It also has automatic diaphragm control for fast operation.

Repro Graphic states that "American buyers will be interested in this somewhat expensive but highly perfected camera."

Offers 'Efficiency Recorder'

Gorrell & Gorrell of Westwood, N.J., is offering a new product which, when attached to machines, records both production and idle time. Called the "Efficiency Recorder", the device is said to also keep a running account in percentage figures of the time a machine is in use during an entire shift.

•

Offers Lettering Templets

The Varigraph Co., Madison, Wis., is offering a new lettering templet designed for use with Varigraph lettering instruments. The new templets are said to reduce costs by 50 percent.

Letters ranging in size from 6 to 72 points may be produced from a single templet. Further information is available from the company.

•

Offers Brochure On Tapes

United Mineral & Chemical Corp., 16 Hudson St., New York, is offering a full-color brochure on its Tesa line of lithographic tapes.

•

To Show New Press

Consolidated International Equipment & Supply Co., has announced that its new Champion "39" two-color

offset press will be shown for the first time at the NAPL convention in Boston this September.

The Champion press will handle a sheet $26\frac{3}{4}'' \times 38\frac{1}{2}''$ at speeds of more than 7,500 sheets per hour, the company reports.

Featured on the press is an automatic high pile feeder with single lever control, four large form rollers and 26 inking rollers.

Further information is available from the company, 1030 W. Chicago Ave., Chicago 22.

Completes New Plants

Sinclair & Valentine Co. has announced the completion of two ink manufacturing plants, one in Secaucus, N. J., and the other in Mexico City.

Operations have already started in the N. J. facility, largest of S & V's 47 plants, with the production of rotogravure, flexographic, screen process and general letterpress and offset inks.

The Mexican plant will be officially opened on Aug. 16, with production scheduled to start immediately.

**AT LAST... A faster, easier way
to pack your offset presses!**

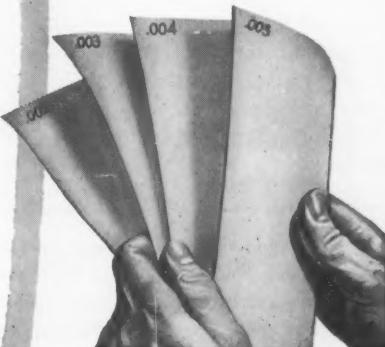
Riegel's new line of Offset Packing Paper is available for immediate delivery from paper merchants coast to coast. It is a specially developed sheet... made in four calipers, .002, .003, .004, .005... and in five standard sizes. It has a toothy surface to prevent slipping or creeping... and it will not thin out during long runs.

FREE TRIAL SHEETS

Send name and model of press with sheet size and caliper wanted.

Riegel OFFSET PACKING PAPER

...made to accurate caliper
...stocked locally for
fast service



RIEGEL PAPER CORPORATION

P. O. Box 250, New York 16, N.Y.

**SEE RIEGEL IN BOOTH 74
Photo Lithographers' Convention
September 10-13**



TAGA officers meet at Los Angeles convention of the group at Beverly Hilton Hotel, Los Angeles, June 23-24. From left, William T. Reid, board member; Philip E. Tobias, 1st vice president; Frank M. Preucil, president; Virgil P. Barta, outgoing president; and Benjamin L. Sites, secretary-treasurer. Attendance exceeded 100 at the technical meeting.

Announces June Winners

June winners in the Whiting-Plover Paper Co.'s Plover Bond letterhead competition are Tripi Engraving Co., New York; Richard Mills of the James H. Barry Co., San Francisco; and Fritz Eisenlohr of the H. D. Douglas Co., Oklahoma City. They each received a cash award and framed certificate.

Runners-up who received merit awards are Jack Miller, Williams Lithograph Co., San Francisco; Stewart Berkowitz, Berkowitz Press, Elizabeth, N. J.; John Lowe, Commercial Printing & Letter Service, Dallas; Harry M. Jacobs, Jr., Office Service Co., Greensboro, N. C.; William G. Doerfler of B. R. Doerfler Co., New York; Abraham Breene, Breene Printing & Lithography, Los Angeles; and Noel Young, Noel Young Printer,

Santa Barbara, Cal. The salesman who sold the paper to the winning companies received duplicate prizes.

Monahan Joins Perma-Flex

The Perma-Flex Roller Corp., Buffalo, N. Y., has announced the appointment of James W. Monahan as mid-western sales representative.

Mr. Monahan, who was formerly associated with the Sam'l Bingham's Son Mfg. Co. for 22 years, will work out of the company offices at 333 No. Michigan Ave., Chicago.

Raymond Hawn Dies

Raymond A. Hawn, an officer in the Graphic Arts Corp. of Ohio, Jones Graphic Products Co., and Toledo Lithograph & Plate Co., died in Toledo June 20.

Month-by-month index figures on sales of the commercial printing and lithographic industry in the New York metropolitan area, using monthly sales for the two years 1955-1956 as the base. As noted by the New York Employing Printers Association, the figure for May '58 indicates a six percent drop from the same month last year.

	1957	1958
JANUARY	105.78	104.85
FEBRUARY	98.85	92.89
MARCH	122.81	111.99
APRIL	120.79	112.34
MAY	120.56	114.60

Introduces 'Ruth-O-Matic'

In a demonstration for the trade press late last month, the Rutherford Machinery Co. division of Sun Chemical Corp. introduced a new photo composing machine which provides both accurate location of the negative and an automatic exposure cycle.

Called the Ruth-O-Matic, the machine was designed to combine simplicity, compactness and high performance. The elements of the automatic positioning feature, the drive components and punched tape reader, fit compactly at either side of the machine face.

Capable of repeating any setting, to .001 inch accuracy to the full capacity of the plate, the control may be set for progressive or regular positioning. All movements are referenced from zero points for both the horizontal and vertical motions, eliminating accumulative errors. Final location points, regardless of sequence, are always approached from the same direction at the same speed. (Full details and photographs will be published in *ML* next month.)

Brazleton-Hanscom Expanding

Brazleton-Hanscom, successor to the Tam Gibbs Co. of Oakland, Cal., is enlarging its lithographic facilities with the addition of a 23 x 35" Mann press, a 22 x 28" Harris, and a 10 x 15" ATF Chief.

Needs New Masthead

The Graphic Arts Association of Cincinnati is offering \$25 and a certificate of award to the employe of a member firm who submits a winning design for a new masthead on the association's monthly publication. The contest closes Oct. 15.

Appoints Three Salesmen

Azoplate Corp., Murray Hill, N. J., has announced the appointment of three personnel to its sales staff.

They are Glenn O. Walrath for the Cleveland area; George F. McCabe for Boston; and Robert J. Klas for the Chicago area.

Brevities

ARTHUR MILLER has been appointed assistant advertising manager of the Western Newspaper Union, 310 East 45th St., New York.

RUSSELL W. THOMPSON, vice president of R. R. Donnelley & Sons Co., Chicago, observed his 30th year with the firm July 25.

GLADYS SWANSON, art director of the H. L. Ruggles Co., Chicago, was elected second vice president of the Society of Typographic Arts at the annual meeting in Chicago. New president of the Society is Herbert Pinzke of Spencer Press.

WILBUR J. ALEXANDER has been named plant superintendent at Standard Register Company's Oakland, Cal. plant. He succeeds Rue Sims, who has taken over as plant manager at Century Business Forms, Inc., San Francisco.

BENJAMIN H. BLACK has been named manager of Intertype's Midwestern district office with headquarters in Chicago.

GORDON W. WILSON has been appointed sales and advertising manager for Oxy-Dry Sprayer Corp., Chicago.

THOMAS GERACE has been appointed resident manager of the St. Regis Paper Co.'s Sartell, Minn. mill.

ALVIN E. HARRISON and Victor Escallier have established the firm of Harrison & Escallier at 343 Front St., San Francisco, to do camera work and platemaking for the trade.

ALBERT H. SHOPNITZ has been appointed manager of the newspaper roller division of the Sam'l Birmingham's Son Mfg. Co., Chicago. He has been with the company for 23 years.

CLAUDE PILGER has been appointed manager of export sales for Anasco, Binghamton, N. Y.

CONSOLIDATED INTERNATIONAL Equipment & Supply Co., Chicago, has appointed the Ernest Payne Corp., New York, as a dealer and distributor of its line of graphic arts equipment.

HARRY G. BROWN, Jr., has been assigned to the New York sales office of Nekoosa-Edwards Paper Co.

ROBERT E. NEIS has been named director of manufacturing for Package Products Co., Inc., Charlotte, N. C.

LLOYD W. CARDONE, Inc., 46 Chestnut Lane, Levittown, N. Y., and Educational Offset Service, Inc., 1472 Broadway, New York, have been granted charters of incorporation.

CRAFTSMAN PRINTING CO. has moved from 1138 N. Tryon St., to 300 Foster Ave., Charlotte, N. C.

WALTER VENEMA has been appointed sales manager of the Midwest division of General Printing Ink Co., a division of the Sun Chemical Corp.

The advertisement features a black and white illustration of a windmill with four blades. The blades are labeled with the letters 'N', 'S', 'E', and 'W' (North, South, East, West). The background is a cloudy sky. Below the windmill is a speech bubble with a dotted border containing the text: "no ill winds when you use Dependable Besco Service".

**BRIDGEPORT ENGRAVERS
SUPPLY CO.**
BRIDGEPORT 2, CONN.

BESCO

BOSTON — 287 Atlantic Ave.
NEW YORK — 525 W. 33rd St.
CLEVELAND — 1051 Power Ave.
CHICAGO — 900 N. Franklin St.
SALES OFFICE ONLY
CINCINNATI — 1423 E. McMillan St.

Frampton Retires

The Hammermill Paper Co. has announced the retirement of A. Ellie Frampton, assistant vice president and manager of advertising and sales development. He has been succeeded by Harold B. Wilson, sales promotion manager.

Stahlka Forms Adv. Firm

Clayton A. Stahlka last month resigned as vice president for sales of Harry Hoffman & Sons, Buffalo, NY, printing and lithographing concern, to form Clayton A. Stahlka Advertising.

Prepares Spanish Folder

A folder written in Spanish has been prepared for Mexican and South American lithographers and printers by Ideal Roller & Manufacturing Co. Emphasis is placed on Graytone and Masterlith lithographic rollers.

Elects Maher President

Frank J. Maher has been named president of Leo Ward Inc., Buffalo, and its subsidiary, Holling Press Inc.

He was formerly vice president of both firms. Kent J. Ward has been named president of another subsidiary of Leo Ward in Buffalo, Ward-Burns, Inc.

Receives Gov't Contract

Oscar Fisher, president of the company bearing his name in Newburgh, N. Y., has announced that his firm has been awarded a \$300,000 government contract for automatic photographic processing units.

Keegan To Ideal Post

Ideal Roller & Manufacturing Co. has announced the appointment of James Keegan to replace A. F. Shaw in its Eastern division.

Mr. Keegan will work with Edward Bellone out of the company's Boston office.

Prints Royal Portraits

Rolph-Clark-Stone, Ltd., of Toronto, is producing the new state portraits of Queen Elizabeth and Prince Philip which will be available in Canada shortly.

Sheldon Changes Name

Sheldon Graphic Machinery has changed its name to Sheldon Printing Machinery, Inc. The organization, formed about one-year ago in a 15 x 40" store, now occupies 7,500 sq. ft. The firm has its own shop and steam cleaning equipment.

Names Silvers Secretary

Harriet E. Silvers has been elected secretary of the Graphic Arts Corp. of Ohio. She was formerly bookkeeper and credit manager. Mrs. Silvers, who has been with the company since 1938, succeeds the late Raymond A. Hawn.

Forms New Ink Firm

Joseph Alden and Henry J. Ott have announced the formation of Alden & Ott Printing Inks, Inc., 4030 N. Rockwell St., Chicago. The company will manufacture offset, letter-press and specialty inks, including polystyrene, polyethylene and silk screen inks. It will also distribute gravure and flexographic inks obtained from other manufacturing sources.

BOUND VOLUMES of MODERN LITHOGRAPHY

(Copies now available for the years 1938-1957)

Are there certain issues of *Modern Lithography* you need to complete your file? Would you like to check on past technical developments? Are there historical facts about the industry you would like to have on hand? The information is all yours in bound volumes of *Modern Lithography*.

A limited supply of bound volumes is available covering the years 1938-1957. Just mark on the coupon the year or years you desire and mail it to *Modern Lithography*, P.O. Box 31, Caldwell, N. J.

Prices per volume

U. S. & Canada \$14.75

Foreign \$16.50

Year: 19....

Payment Enclosed

Send a Bill

Modern Lithography
Box 31, Caldwell, N. J.

Name

Street

City Zone..... State.....

3 Promotions At N. W. Paper

R. E. Noreus, formerly manager of the technical service department of the Northwest Paper Co., has been appointed assistant manager of manufacturing.

The company has also announced the promotion of F. C. Schroeder to manager of the technical service department and T. W. Kamps, Jr., to supervisor of the same department.

Announces Personnel Changes

In a reorganization of its order and billing department, Consolidated Water Power & Paper Co. has announced the appointment of Charles W. Habeck as supervisor of the department and Harold Nelson as head of the new scheduling section.

Four Appointments Announced

International Paper Co. has announced a series of new appointments in its fine paper and bleached board division.

Lawrence B. Kelley has been named manager of merchant sales;

William G. Luke, Jr., assistant manager of merchant sales; Russell E. Chase Jr., assistant manager, publication sales; and Louis Chable, Jr., regional manager of New York sales.

Sun Honors Four

Sun Chemical Corp. recently honored four employees who completed 25 years of service.

They are John Lombardo and John Fenn of the Rutherford Machinery division; and Thomas L. Hellawell and William L. Cashin of General Printing Ink.

Forms New Company

Earl Raby has announced the formation of Kansas City Printing Machinists, 4439 Troost Ave., Kansas City, Mo., for the purpose of moving, erecting and repairing all types of presses in the printing and die-cutting fields.

The firm will also carry a complete line of photo-mechanical and die-cutting equipment manufactured by the Bar-Plate Co., Orange, Conn.

Thaxton Joins Du Pont

Karl L. Thaxton, graphic arts consultant of Atlanta, last month joined the Du Pont Photo Products Department sales service section as a technical investigator.

He will be based at the Parlin, N. J., film plant, reporting to John M. Centa, sales service supervisor for graphic arts, industrial, and trade film products.

Fibreboard Buys Press

A new five-color Miehle lithographic press capable of handling sheet sizes up to 52 x 76" has been installed at the Vernon, Cal., carton plant of Fibreboard Paper Products Co. A Mercury flexographic press also is to be added.

SGAA Picks Jacksonville

The Southern Graphic Arts Association has selected Jacksonville, Fla., as the site of its 1959 convention, it was announced last month. The meeting will be held in the new Hotel Robert Meyer, April 27-29.



Modern, Efficient Lay-out & Viewing Tables



Easy to Use — Dot Etch Tables

You can sit or stand while you work at your new LEEDAL light table. The specially engineered light reflection box is shallow, yet diffuses the light evenly over the entire working area. Light is cool, powerful and non-glaring. A special non-breakable light diffusion material is under the easily replaced, clear plate glass top.

Layout and viewing tables are ideal for registering, line-up, masking, opaquing, negative and plate ruling, copy layout, etc.



LEEDAL efficiency construction lets you sit or stand while you work.

Make Light Work of Negs. WITH LEEDAL LIGHT TABLES

Dot etch tables come with stainless steel splash walls on back and sides. Top is tilted 15°—just the right working angle. Spray pipe is standard.

These and many other features make LEEDAL tables "tops in any company". Ask your graphic arts supplier about the efficient, modern LEEDAL line.

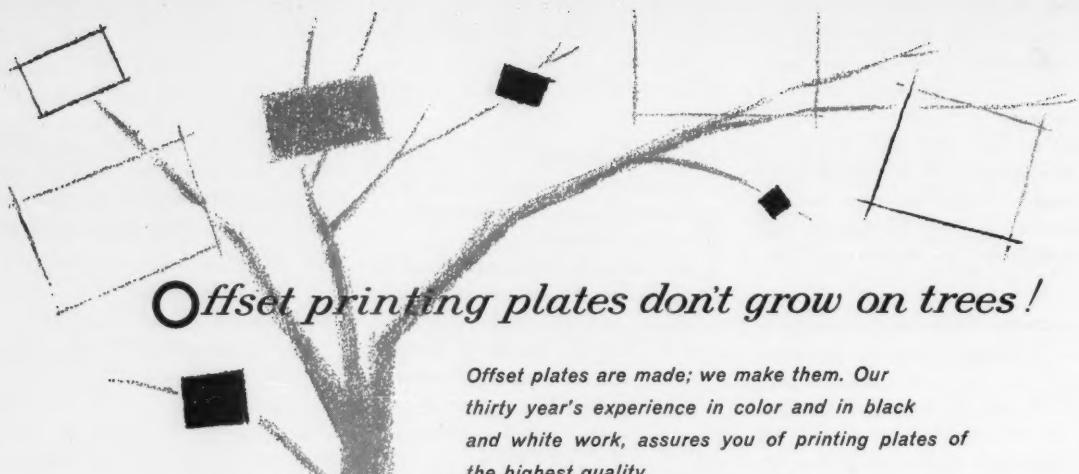


Big New Catalog
An invaluable reference book of graphic arts equipment. Write today for Catalog No. L-185



LEEDAL
INCORPORATED

2929 SOUTH HALSTED • CHICAGO 8, ILLINOIS



Offset printing plates don't grow on trees!

Offset plates are made; we make them. Our thirty year's experience in color and in black and white work, assures you of printing plates of the highest quality.

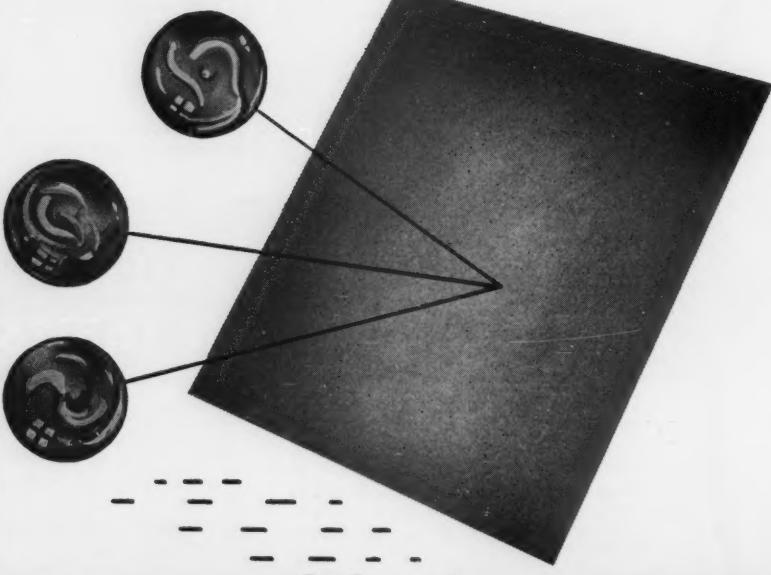
Skilled Craftsmen, excelling in preparation of advertising art, commercial photography, offset plates (all types) and rotogravure plates, combine to afford you a complete service.

GRAPHIC ARTS CORPORATION of Ohio
110 OTTAWA ST. • TOLEDO 4, OHIO

New York Office 342 Madison Ave., Room 712
New York 17, New York

Chicago Office 201 North Wells St., Room 722
Chicago 6, Illinois

Wherever plates are grained



AGSCO SILICA

is accepted by plate-makers throughout the country for the most exacting type of litho plate graining. AGSCO Silica is used to produce the highest quality finish by eliminating all synthetic abrasive particles imbedded in the metal.

FOR THE FINAL FINISH
SPECIFY AGSCO SILICA



AMERICAN GRADED SAND COMPANY
Chicago 13, Illinois Paterson 4, New Jersey

Entertains Paper Merchants

More than 100 paper merchant executives who distribute Nekoosa business papers attended a two-day conference as guests of Nekoosa-Edwards Paper Co., during June.

Marketing, merchandising and manufacturing problems in the fine paper industry were discussed during the meeting's business sessions. Also included in the program were talks by Nekoosa sales and manufacturing executives, discussion periods and a tour of the company's two Wisconsin mills.

Announces Two Appointments

Robertson Photo-Mechanix, Inc., Chicago, has announced the appointment of D. Thomas Kennedy to manager of the company's advertising department. He has been with the firm for five years and formerly was in charge of sales activities.

At the same time the appointment of Robert T. Kreiman to sales manager was announced. Mr. Kreiman has 13 years experience in the photographic field.

Reeder of Colorgraphic Dies

Harry Reeder, founder and president of Colorgraphic Ltd., and Tokheim-Reeder of Canada, Ltd., Toronto, died in June. He was also the founder and a former president of the Standard Lithographing Co. of Canada Ltd.

Darling-Payne Discontinued

The Ernest Payne Corp., 8 Beekman St., New York, has announced that its wholly-owned subsidiary, The Darling-Payne Corp., has been integrated with the parent company and its name discontinued.

Miehle Holds Open House

A combination open house and demonstration was presented recently by The Miehle Co. division of Miehle-Goss-Dexter, Inc., and the Walter H. Floyd Co. in their new service center in Charlotte, N. C.

New Crosfield Firm

J. F. Crosfield Ltd., London, England, has announced the formation of

an American associate, Crosfield Electronics Inc., 245 West 27th St., New York.

The new firm has been organized to produce Crosfield equipment and to provide sales and service facilities in the United States and Canada.

Among the products of the firm are automatic color register controls for rotary presses, color scanners and developing tanks.

TECHNICAL BRIEFS

(Continued from Page 59)

that year two British printers, Augustus Applegarth and Edward Cowper, attempted to produce multicolor banknotes for the Bank of England on a machine designed to simultaneously print by letterpress on both sides of a sheet of paper by the transfer (offset) principle. The aim was to have the impressions on the face and back of the notes in such precise register that only one image could be seen when the note was viewed by transmitted light, the accurate registration intended to discourage the counterfeiting then rampant in England.

*MAKING THE PRESS PRODUCE. Charles F. Geese. *National Lithographer* 65, No. 1, January 1958, pp. 24, 89 (2 pages). A step by step procedure for determining the amount of undercut on offset press cylinders and suggestions for keeping the cylinders clean from corrosion.

Graphic Arts—General

BICHROMATE IN PHOTOGELATIN. Dr. Carl S. Miller. *Graphic Arts Monthly* 30, No. 1, January 1958, pp. 134, 136 (2 pages). Photogelatin, known as Collotype, is the only printing process which prints in continuous tone. The change in the oil-water acceptance of the bichromate-gelatin surface on exposure to actinic light is the principle upon which the process depends. After a photogelatin coating has been exposed to a continuous tone negative, it is thoroughly washed in cold water to remove every trace of the unused bichromate and then soaked in a glycerine-water mixture. The glycerine-water mixture is absorbed by the gelatin surface in accordance with the exposed image on it. Where light has hardened the surface it repels the glycerine-water mixture and accepts ink. The less the exposure of the surface the less ink-receptive it is and the more water receptive it is. On the press the plate is inked in the regular manner but requires no fountain solution. The water balance is maintained by controlling the humidity in the pressroom and by washing the plate with a glycerine-water mixture every 3500 impressions. Runs of 25,000 impressions at speeds up to 5000 per hour are currently obtainable.

PUBLISHING COMPANY DESIGNS BINDERY



JERRY HILL
Litho Engraving
Supervisor

REGENSTEINER CORP.
CHICAGO, ILLINOIS

*"Improved results toward
PROOF and PRESS
HARMONY" . . . with*

ENCO POSITIVE WORKING PLATES

"We have been using Enco PA plates (positive working) in our proofing department with greatly improved results toward proof and press harmony. The uniformity, simplicity, speed and quality of the Enco Positive plate are all points that make finer lithography possible. On the cost side of the picture we have what can only amount to an advantage. The basic speed and simplicity insure greater economy."

Jerry Hill

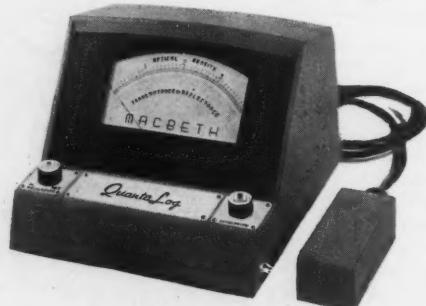


IT'S HERE!

A LOW COST, HIGH QUALITY
DENSITOMETER

THE NEW
MACBETH

QuantaLog



A Universal Instrument for Densitometry,
Photometry and Light Measurement. A qual-
ity Instrument for Under

\$400.00 (NOT INCLUDING
ATTACHMENTS).

Features:

1. Direct reading, in black-and-white or color, through narrow band pass filters, to density 4.0.
2. Large easy to read scale 0—4.0 density units, eliminates scale changing and tracking error. Scale is linear with density. Instrument has an accuracy of $\pm .02$ density units over entire scale.
3. Electronic compensating circuit allows for the calibration of several instruments to the same density standard.
4. Low power consumption (25 watts), electronic stability 95—120V input from ordinary wall plug over a miniaturized sensitive dynode feedback circuit.

New building block design of the Macbeth QuantaLog allows for fast simple connection to such optical components as: a reflection head, transmission (color and black-and-white) and digital readout attachments, as well as many others which are not yet off the drawing boards. You can see the new Macbeth QuantaLog, "The Instrument that will never go out of Date" at:

NAPL Exhibit
Hotel Statler
Boston, Mass.
Sept. 10-13

Photoengravers Show
Netherland Hilton Hotel
Cincinnati, Ohio
Oct. 13-15

If you would like to receive complete literature and specifications on the new Macbeth QuantaLog, please address correspondence to Dept. ML, Macbeth Instrument Corporation, P.O. Box 950, Newburgh, New York.

MACBETH

INSTRUMENT CORPORATION

P.O. Box 950

Newburgh, New York

Macbeth Announces

6 New Examolite® Fixtures, in Sizes to
Fit All Applications!

and the PRICE* is RIGHT!

Backed by over 40 years of experience in the field of color matching lighting, Macbeth engineers are now ready to offer Examolite fixtures in a complete range of full, half and quarter sizes.

*Because prices of these new fixtures start at \$45.50 (and even lower prices in quantity), it is possible for the first time, for the agency, plate-maker and printer to standardize their entire operation at low cost. If you need lighting for Graphic Arts color evaluation TODAY, you are already paying for it . . . TO SEE COLOR, SEE MACBETH.

For complete details on this new expanded line of Examolite fixtures write Dept. ML, Macbeth Corporation, P. O. Box 950, Newburgh, N. Y. or plan to see them at our Booth at:

NAPL Exhibit
Hotel Statler
Boston, Mass.
Sept. 10-13

Photoengravers Show
Netherland Hilton Hotel
Cincinnati, Ohio
Oct. 13-15

MACBETH

**Macbeth Daylighting Corporation
Box 950** Newburgh, N. Y.

Schultz

DEEP ETCH

CHEMICALS

Leading litho plants have
been standardizing on
Schultz Chemicals for
over a decade.



**SCHULTZ
DEEP ETCH
CHEMICALS**

1240 W. Morse Ave., Chicago 26, Ill.

SCREEN TINTS

20" x 24" **\$ 5 00**
each

22" x 28" **\$ 7 50**
each

Latest developments in the manufacture of halftone tints allows us to offer you these tints at this SENSATIONAL NEW LOW PRICE.

- UNIFORM DOT
- QUALITY CONTROLLED
- FIELD TESTED AND NOW USED IN BETTER LITHO SHOPS
- UNCONDITIONAL GUARANTEE

SPECIFICATIONS
SCREEN: 120 LINE — 133 LINE — 150 LINE.
VALUES: 20 x 24 — 10% to 80%
22 x 28 — 20% to 80%
THICKNESS — .005
PACKED: same valve — 2 sheets to a tube.
THINBASE: prices on request

WRITE FOR BROCHURE AND NAME OF LOCAL DEALER

ROLL-O-GRAPHIC Corp.

133 PRINCE STREET, NEW YORK 12, N. Y.

NEED MONEY?

Make some, with topnotch offset, bindery, and composing room equipment during this fast-moving liquidation sale at:

OCKFORD PRINTING CO.
608 Howard Detroit, Michigan

Take advantage of this company merger making available real money-making buys in good equipment. Crating and loading at cost.

2 NEW CONSOLIDATED 19 x 25 OFFSET PRESSES WITH ORTMAN SPRAY GUNS. 9 MONTHS OLD.
10 x 14 DAVIDSON, GOOD CONDITION
17 1/2 x 22 1/2 DE WEBB, POST WAR
17 1/2 x 22 1/2 LTG HARRIS
32 x 48 VANDERCOOK 232P 2 COLOR REPRO PRESS
1 VANDERCOOK HAND PROOF PRESS
2066 MULTILITH, LONG DRUM, EXTENSION DELIVERY.
A-1 SHAPE.

MILLER-TROJAN NEW DC 24" CAMERA. ARC LAMPS, LOADS OF EXTRAS, RED DOT LENS.

24" LEV. CAMERA WITH 24" LENS
ROBERTSON LAYOUT TABLE. NEW 58 x 82
45" SEYBOLD AUTOMATIC CUTTER WITH AUTOMATIC CLAMP
57" SEYBOLD AUTOMATIC CUTTER WITH AUTOMATIC CLAMP
65" SEYBOLD AUTOMATIC CUTTER WITH AUTOMATIC CLAMP
17 x 22 BAUM, SUCTION FEED, SIDE FOLDS
22 x 29 BAUM SUCTION FEED, 64 PAGE, MODEL 433
25 x 38 BAUM SUCTION FEED, 64 PAGE, MODEL 433
3—14 x 20 BAUM FOLDERS
VANDERCOOK MODEL 219 TEST PRESS. POWER INKER, REG. BASE 3 YEARS OLD.
14 x 20 OFFSET, 3 YEARS OLD, PERFECT CONDITION
26 1/2" CHALLENGE LEVER CUTTER WITH TAPE
26 1/2" CHALLENGE LEVER CUTTER
14 x 20 JOGGER JOGGER WITH AIR SEPARATOR
30 x 40 VACUUM FRAME. COMPLETE WITH PUMP
49 x 60 VACUUM FRAME, TILT STYLE, WITH LIGHTS
MACBETH MOTOR DRIVEN ARC LAMP, 35 AMPS
NEW 30 x 40 NUARC RAPID PRINTER

SHELDON PRINTING MACHINERY, INC.
8059 Grand River Detroit 4, Michigan TYler 8-1861

NOW try the **ONE THAT WORKS!**

Seaboard's

ALCHEMIC PASTE METALLIC INKS

with ultra new "DUPLEX VARNISH"



After 4 years of careful, exhaustive experiment, our wonderful new ALCHEMIC PASTE METALLIC INKS are ready.

You can now print gold right on your own press—in your own shop—with perfect, even, brilliant results—in a single impression! The simplicity of operation will amaze you! Want to try it? Call or write today for your trial order—sold on absolute money-back guarantee!

SEABOARD PRINTING INKS, INC.

NEW YORK
140 West 22nd Street
WAtkins 9-6481

PHILADELPHIA
Water & Mifflin Streets
Fulton 9-2370

QUICK!

Send us 1 lb. trial order GOLD ALCHEMIC PASTE METALLIC INK for \$4.50.

Firm _____

Dept. M

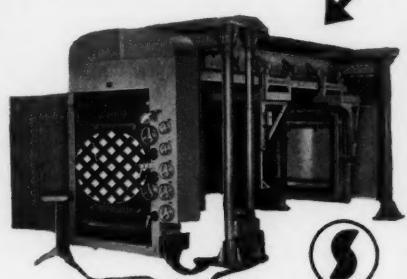
Address _____

You need the best!
We need the dealer!
ENGRAVED GLASS HALFTONE SCREEN

up to 300 lines per inch.
60 inch diameter.

Manufacturers & Exporters

SCREEN,
ARC LAMP,
PROCESS
CAMERA,
VACUUM
PRINTING
FRAME,
WHIRLER,
ETCHING
MACHINE,



Dainippon Screen Mfg. Co., Ltd.
HORIKAWA ST. KURAMAGUCHI KAMIYOKO-KU KYOTO JAPAN

Our Programming "Kandyam Dancers" was crowned with the First Prize in the poster show sponsored by I.U.O.T.O., which was held in Washington early in November, 1957.

Dainippon Screen Mfg. Co., Ltd.

Please send us/me a copy of your CATALOGUE.

Company _____

Address _____

By _____

B735

would level-out the differences. But if the grouping includes transparencies of different types, i.e., Kodachrome, Ektachrome, Anscoolor, Gevacolor, etc., differences in the absorption characteristics of the dye layers may give trouble. This has been known to occur even with transparencies of the same type but of different emulsions.

LETTERS

(Continued from Page 52)

published in *Modern Lithography*. Permission is granted to reprint the cartoon as you see fit. Will be looking forward to seeing a copy of your publication.—Editor.

Thanks from NALC

Dear Sir:

On behalf of the official family of the National Association of Litho Clubs, I wish to extend to your organization a sincere word of thanks in helping to make our convention at Washington, D. C., in early May a tremendous success.

Next year's convention will be held in the Twin Cities, (Minneapolis and St. Paul) June 11, 13 at the Leamington Hotel, Minneapolis.

Fred A. Shultz
Executive Secretary,
National Assoc. of Litho Clubs

Metal Decorating Winner

Dear Sir:

Many thanks for sending me a tear sheet from *MODERN LITHOGRAPHY* (June, page 92) carrying the story of our recent success in the awards competition conducted by the Lithographers National Association. I thought your reproduction of our picture was especially effective.

We are understandably proud of having won three top LNA awards in the past four years, and I am hopeful that a year from now we may see still another example of prize-winning Clark lithography featured in your fine publication.

J. Barton Page
J. L. Clark Mfg. Co.,
Rockford, Ill.

Thanks from SGAA

Dear Sir:

I have just received the issue of *MODERN LITHOGRAPHY* and want to thank you for the splendid write-up and pictures which you so kindly have given us (June, page 44).

I feel this kind of publicity is of great benefit to our Association and the members will greatly appreciate reading the article in your valuable magazine.

It was indeed very gracious of you to take time out from your heavy schedule to

come to Louisville and record our convention.

Charles E. Kennedy, secretary,
Southern Graphic Arts Assoc.,
Nashville

Considering Offset

Dear Sir:

Would it be possible for you to send me a list of the manufacturers of lithographic presses which are made in this country, and also a list of those of the leading lithographic press manufacturers from abroad. I am also interested in a comparable list of manufacturers of equipment for lithographic platemaking, as we are seriously considering the possibility of entering this field of printing for our food protection papers.

If you are unable to give me the above information, would you please advise me whom I should contact for such information. Thanks for a prompt reply.

D. Moffett,
KVP Company,
Kalamazoo, Mich.

We have sent a copy of our "Offset Press Specifications," and names and addresses of several suppliers of platemaking equipment and materials. You might do well to contact a general supply house for more information. You might also do well to use the services of a lithographic consultant.

—Editor.

BILLBOARD BAN

(Continued from Page 54)

To show how far we are behind just look at any European graphic arts magazine. Each page of advertising is imaginative, creative and delightful in beauty and message. Even the design of the lettering indicates the kind of product it is advertising. We are now using a fraction of the art talent we have in this glorious country. Shame on the advertising industry for such shortsighted vision!

We need not fear for decrease of outdoor advertising art and business if we put behind these industries the creative imagination that has made our country great, and will make it greater in the future.

Walt Whitman speaks:

"I see the genius of the modern, child of the real and ideal, clearing the ground for broad humanity, the true America, heir of the past so grand, To build a grander future."★



WHY

not enter a
subscription
now to
MODERN
LITHOGRAPHY

Avoid rushing around
the shop to find the of-
fice copy of *ML*.

Have your own copy
sent directly to your
home. Keep up with the
latest developments in
the offset industry by
reading the leading
magazine in the field of
lithography.

MODERN
LITHOGRAPHY

P. O. Box 31 Caldwell, N. J.

LOCAL BUYERS GUIDE

Look for the leading local suppliers in your area here.

Advertising rates in the Local Buyer's Guide are: \$7.50 per column inch. Please mail copy and check or money order to Modern Lithography, P.O. Box 31, Caldwell, N.J.

NEW YORK

SINCE 1917

KRUG
ELECTRIC CO. INC.

ELECTRICAL INSTALLATIONS
ENGINEERING SERVICE
PLANTS MOVED

**SERVICE AROUND
THE CLOCK**

Complete Motor Service
Air Conditioning

351 West 52nd St., N. Y. C.
Tel.: COLUMBUS 5-2815

Assoc. Member N. Y. Employing
Printers Assoc. Inc.

FOR YOUR SENSITIZED
LITHO NEEDS CALL . . .

WILLOUGHBY'S
QUALITY SERVICE
IMMEDIATE DELIVERY
COMPLETE INVENTORY

ANSCO
DU PONT
EASTMAN KODAK
GEVAERT
ILFORD

WILLOUGHBY'S
Longacre 4-1610

110 West 32nd St. N. Y. 1, N. Y.

*Cross Siclare
and Sons, Inc.*

SINCE 1912

PAPER MERCHANTS

OUR
POLICY
TO
DELIVER
FROM
INVENTORY

IMMEDIATE SERVICE

Exclusive agent for:
NEWTON FALLS
PAPER MILL, INC.
Agent for:
WESTVACO BUSINESS PAPERS
CROSS SICLARE & SONS INC.
207-13 Thompson St.
Algonquin 4-9760 N.Y. 12, N.Y.

GUARANTEED SERVICE
MAINTENANCE & REBUILDS
EQUIPMENT BOUGHT & SOLD
Complete Plants Moved or Erected

CHARLES A. FRENCH & CO.
WEBENDORFER OFFSET PRESS SERVICE
230 W. 18 St. • Chelsea 3-5148 • New York

"Known for exceptional performance"

OFFSET PRINTING TO THE TRADE
Long or short runs on sheets up to 42x58.
Complete plant facilities. Union label available.

Call GRamercy 7-6100 JOE LOCASCIO
N. Y. LITHOGRAPHING CORPORATION
32 East 19th Street New York 3, N. Y.

Your
Adv.

on this page
will help sell
your product
at a
nominal cost

LITHOGRAPHERS MANUAL

An Encyclopedic two volume 1200 page treatise dealing with every phase of lithography. Written by 70 top authorities. Edited by Victor Strauss. Profusely illustrated. Large sections in four color process, three color and Bourges process.



A "must" for Advertisers, Printers, Lithographers, Letter Shops, Schools and Colleges — of real help to the artist, craftsmen and students of reproduction processes.

PARTIAL CONTENTS INCLUDES

An authentic history of lithography
Creative art and copy preparation
Camera procedures and materials
Color separation lithography
Masking for color correction
Stripping, opaquing, photo-composing
Platemaking procedures and materials
Press operating instructions for sixteen different offset presses
paper, ink, film and supplies used
cutting, binding, finishing operations
The flow of lithographic production
Metal lithography colotype
Education for lithography

Resources sections showing equipment and supplies follow each chapter thus providing valuable source information.

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City Zone

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PHOTO COLOR CO.

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GRAINING CO.**

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the world's finest water color brushes,

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All classified advertisements are charged for at the rate of ten cents per word, \$2.00 minimum, except those of individuals seeking employment, where the rate is five cents per word, \$1.00 minimum. One column ads in a ruled box, \$10.00 per column inch. Check or money order must accompany order for classified advertisements. Address replies to Classified Advertisements with Box Number, care of Modern Lithography, Box 31, Caldwell, N. J.

HELP WANTED:

DOT ETCHER: experienced on high quality color work. Permanent position, excellent working conditions. Modern air conditioned plant, many employee benefits. Opportunity to become connected with well established and progressive organization. Please state qualifications, background, and salary required in first letter. Write to: Personnel Director, The Lord Baltimore Press, 1601 Edison Highway, Baltimore 13.

STRIPPER: for quality two and three-color work. Ideal working conditions in modern, air-conditioned department. Steady work with overtime. Located in Ohio. Address Box 433 c/o MODERN LITHOGRAPHY.

WANTED: offset pressman for single color 22 x 34". Central New York. Give full details. Address Box 434 c/o MODERN LITHOGRAPHY.

EXPERIENCED DOT ETCHER: large and growing plant in the Southwest. Top pay and employee benefits. Fine climate, boating, fishing and public recreational facilities. Good schools and university for growing children. Reply to Box 435, c/o MODERN LITHOGRAPHY.

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Superintendent—Offset-Letterpress
PENN—\$10,000-\$12,000
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Superintendent—Offset Plate Dept.
EAST—\$10,000 up
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MIDWEST—\$7,500-\$10,000
Foreman—Bindery
EAST OR WEST COAST—\$7,500
Foreman—Offset Plateroom
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List Your Confidential Application With Us

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FOREMAN: business forms, flexographic letterpress and offset. Desire to relocate South. Resume on request. Address Box 438, c/o MODERN LITHOGRAPHY.

MANAGER: if you need someone to manage or help manage your lithographic department please contact me. I have had 12 years experience in the lithographic industry, employed in various capacities. I have had applied experience on the two-color offset press, knowledge of the reproduction camera, litho plate making process and have been production manager-estimator. I am also familiar with letterpress printing and its components. Address Box 441, c/o MODERN LITHOGRAPHY.

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The Universal®, a new, improved gray contact screen, shoots faster, gives more contrast if desired, and better tone values. Rulings: 32, 45, 55, 60, 65, 75, 85, 100, 120, 133, 150, 175. Sizes: 8 x 10 to 23 x 29 in. Angle-ruled screens to 23 x 29 in. at same prices.

Write for new literature. *TM

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the RELIABLE Supplier
to the Lithographer
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EASTERN GRAPHIC ARTS SUPPLY CO.
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DOT ETCHER: 8 years experience doing high quality process color. Knowledge of latest masking methods. Also capable of designing and making reproduction art for labels, packages and other types of advertising. Desire connection with progressive lithographer. Address Box 439, c/o MODERN LITHOGRAPHY.

EXPERIENCED—Installation, repair, and operation of major plate-making equipment. Supervision of personnel on all phases of plate-making technique. Verified production record as color stripper, proofer, black and white cameraman, Web chief press operator. Initial employment record 1935 with no lost time, including USAAF tech 107. Active member Cincinnati Litho Club. Can furnish A-1 references past or present. Will relocate for best offer. Production, sales or allied service. Address Box 440, c/o MODERN LITHOGRAPHY.

OFFSET PRESSMAN with 12 years experience desires employment with dependable concern. Prefer medium or small size town near Midwest. Address Box 445, c/o MODERN LITHOGRAPHY.

FOR SALE:

CHAMBERS 60" & 74" varnishing, gumming machines; Miehle automatic units: model 46 single color, 2/0 single color w/ Dexter pile feed; #1 Hand Feed, all very reasonable. 5/0 Miehle 46 x 65" underfeed cutter & creaser for immediate Dely. American Graphic Arts Machy. 132 Nassau St., New York, N. Y.

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BRIGHTER COLORS**
33 FOR LETTERPRESS
INK CONDITIONERS
make good inks better
1 lb. can \$2.20
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O-33 FOR LITHO
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TWining 8-6635

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STRIPPER • PLATEMAKER • PRESSMAN

Harris • Webendorfer • Multilith • Davidson
Black & Color
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88 W. Broadway
(Corner of Chambers)
N.Y.C.
WOrth 2-4330
All Subways Stop
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The best plates produce the best printing. Expert offset plate graining saves you money in the long run by permitting quality work and smooth press performance. The skill and experience of ALJEN SERVICE assures the best. Careful and competent handling of your plate problems. Zinc or aluminum plates, any size.

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A Film Scribing Tool Ruling Negatives

Litho Ruled Forms - QUICKER - EASIER - BETTER

★ Perfect uniformity of rules — no film spoilage.
★ 6 cutting heads in set: 4 for single rules from hairline to 1-point
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A postcard will bring descriptive literature

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Scriber Specialties

DULUTH 4-1111

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Enter your Self-Advertising Campaign NOW!

Get going on your entry for this year's P.I.A. "Benny" and cash awards. Don't wait and be disappointed. Win a \$1,000 cash award and a beautiful bronze statuette of Benjamin Franklin. Get going! Closes September 12, 1958.

Write for rules and entry blank.

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Baumfolders

14 x 20" to 39 x 52"

Russell Ernest Baum Inc.

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FAST, EFFICIENT DRYERS

for

WEB-OFFSET

*Speed *Production *Economy

Dryer Specialist for over 25 years

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168 N. Michigan Ave., Chicago, Ill.

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LITHOGRAPHY

"Lithograin"

Lithograin assures you careful and competent handling of all your graining and regraining requirements. It also features "Cronak" processing of zinc plates which gives cleaner and longer press runs. Zinc and aluminum offset plates supplied in all sizes.

TOLEDO LITHOGRAIN AND PLATE COMPANY
PHONE GARFIELD 3578 • 714 WASHINGTON • TOLEDO 2, OHIO



2—ZENITH Plate Graining Machines for sale. One tub size 84 x 106" and one tub size 105 x 126". Equipped with hydraulic dumper and table lift. 220 volt—3 phase AC. Including controls and rheostats. Very good condition. Rayner Lithographing Co., 2801 W. 47th St., Chicago 32, Ill. CLiffside 4-7272.

1—17½ x 22½" WEBENDORFER MAC series, new rollers, new main bearings, new impression cylinder, A-1 shape. Can be seen in operation. Morrison Printing Co., 131 S. Henry St., Morristown, Tenn. Phone 516.

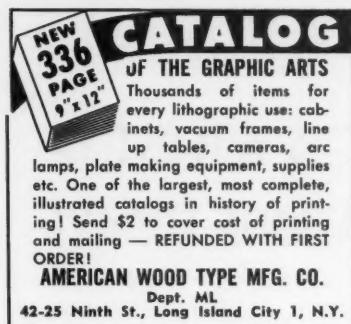
58" Oxy Dry Plate Washer and Dryer. Strobridge Lithographing Company, Norwood 12, Ohio.

41 x 54" Single-Color Hoe Offset Press DC Equipment. Exceptionally clean. Will take best offer. Address Box 443, c/o MODERN LITHOGRAPHY.

HARRIS 2-color offset press size 41 x 54" with stream line feeder, AC motor equipment, reasonably priced. Printing and Litho Equipment Co., 150 Nassau St., New York 38, N. Y. COurland 7-4127.

24" Lanston Monotype overhead camera, like new, \$1,950; Directoplite 31" color darkroom camera with step & repeat back, \$1,500; Wagner offset proof press 24 x 30", \$950; Directoplite power offset proof press 25 x 36"—a bargain at \$1,500; Vandercook 25 x 38" letterpress automatic inking power proof press, \$1,500; Lanston 72" vertical whirler, \$750. Address Box 447, c/o MODERN LITHOGRAPHY.

GOERZ APOCHROMAT ARTAR 30 inch lens. F 12.5 serial #766325 Complete with Douthitt diaphragm control system. Perfect condition—Reasonable. Address Box 444, c/o MODERN LITHOGRAPHY.



MISCELLANEOUS

WANTED: A used pen ruling machine suitable for conversion to laboratory use. Address Box 448, c/o MODERN LITHOGRAPHY.

PRINTING PLANT GOING BUSINESS!

Best job printing and offset business in this area. Woman owner cannot devote full time to operation and supervision. Top notch accounts, including a major utility, largest local industrial firms.

About 1600 sq. ft. plant. Rent \$90. Takes three full time employees. Business can be greatly increased if new owner knows printing business and knows how to utilize equipment efficiently.

All kinds of equipment—presses, including new Heidelberg — offset, office equipment. About \$6,000 stock on hand. Present earnings \$35,000 gross a year. Potential much more under management familiar with printing business.

Priced at \$24,500 complete with only \$4,500 cash required if buyer has heavy printing background. Present owner will stay on for sufficient time to acquaint buyer with major accounts and lend a general helping hand. If you know this business, we can arrange for you to see the plant in operation and discuss the whole set-up directly with the owner. Phone or write.

JOHN H. LEWIS, Realtor

53-55 High Street, Newton, N. J.

Tel. Newton 361 or 821

Offers Film And Speaker

The St. Louis Club of Printing House Craftsmen is offering any organization in the area use of a sound-color film entitled, "Printing . . . Future Unlimited," plus a graphic arts speaker. The film was recently purchased from the Education Council of the Graphic Arts Industry.

Harold Reimer, chairman of the club's vocational school committee, said the program is being offered in an effort to acquaint the area with job opportunities in the graphic arts.

Requests for the free service should be addressed to Mr. Reimer, 2227 Walnut, St. Louis 3.

Halftone Tints Offered

Kem-O-Graphic Co., 457 East Lafayette Ave., Detroit, is offering a line of halftone tints in five tone values. A complete set of five master positives costs \$49.50 f.o.b. Detroit.

School Issues Brochure

A handsome brochure commemorating the opening of its new building has been issued by the Melbourne School of Printing and Graphic Arts, Australia. Designed and printed at the school, the 24-page two-color booklet was done by lithography and letterpress.

The illustrated booklet traces the history of the school from its founding in 1898 with 65 students to the present with 1,200 students.

The new building contains 15 workshops with facilities for practical instruction in lithography, letterpress, photoengraving, stereotyping and electrotyping, bookbinding and silk screen printing.

The offset department contains an art room, platemaking equipment and several modern presses.

•

Announces Printing Contest

Printers and lithographers in 11 Western states have been invited to enter the second gallery of fine printing and lithography competition sponsored annually by the Simpson Paper Co., Everett, Wash. Entries must be submitted before August 15 to be included in the Fall judging.

Winning entries in each of six categories will be placed on display in the Simpson Gallery at Everett and publicized in two-page advertisements. The printers and lithographers whose entries are selected will receive plaques.

The categories are annual reports; direct mail pieces, labels and packaging; letterheads and forms; menus, programs and books; and miscellaneous items.

•

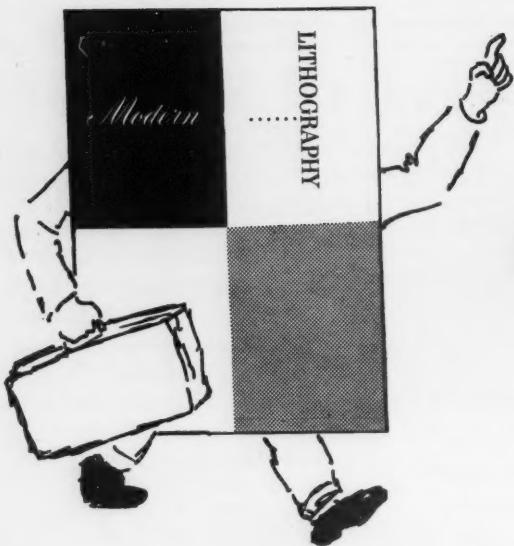
PATRA Adds Extension

The Printing, Packaging & Allied Trades Research Association, London, England, recently opened a new 7,000 sq. ft. extension to house package testing and research departments, a workshop and staff room.

The extension contains facilities for simulating the hazards of transportation and climate. This includes mechanical testing equipment, four climatic storage rooms and a shower immersion booth.

THE SEPTEMBER ISSUE OF

Modern Lithography



goes to the

N A P L CONVENTION

at the Hotel Statler in
Boston, September 10-13

YOU CAN GO, TOO— with an advertisement in this important

26th annual convention issue, offering the following advantages:

- ★ 1,000 extra circulation to
industry leaders attending!
- ★ Special editorial features!
- ★ Regular advertising rates—no
extra charge for bonus circulation!

**CLOSING DATE FOR SEPTEMBER ISSUE IS AUGUST 15
SEND IN YOUR ADVERTISING RESERVATIONS TODAY!**

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TALE ENDS

QUICK response to the new web-offset technique called "High Fidelity Color Process" was felt in the industry last month. Shortly after Young & Rubicam launched the idea June 13 with a full page web-offset insert in the *New York Herald Tribune*, (see July *ML*, page 86) two advertisers used it in other papers. Full page advertisements, preprinted in four-color offset on magazine stock were inserted by Jell-O and Moore-McCormack Lines in issues of the *New York World-Telegram*, the *Detroit News* and the *Philadelphia Inquirer*.

Young & Rubicam developed the idea, with assists from Eastern Color-type Corp. and Safran Printing Co., Detroit, who did the printing.

Designs are printed in a continuous manner, similar to wallpaper, so that no matter where the sheet is cut off at the newspaper plant, the reader is assured of seeing the complete message at least once, with varying-sized fragments above and below. This method is necessary to combat what the newspaper trade calls "creepage," the unavoidable shrinkage of the paper during the press run, caused by slight variations in the letterpress cylinder diameter. Even a slight variation in cut-off makes a big difference in just a few minutes, because of the high speeds of newspaper presses and collators.

The initial reception to the process was highly enthusiastic, with Y. & R. receiving calls from all over the country. Nevertheless, one web-offset owner told *ML* last month that there may be obstacles to its complete success.

If newspapers charge an exorbitant rate for including the inserts, the process may become too expensive. And unless the newspapers come up with a way to reject off-register impressions, many readers are going to

read advertisements of poor quality, although never as poor as the exceedingly dismal ROP color newspaper work that has been produced so far by letterpress.

*The question *ML* would like to ask is why not spend some of the research money on efforts to lick the creepage problem at the newspaper plant? Certainly tougher problems have been tackled in the past. The "wallpaper" approach must be unappealing to a large number of advertisers, and readers may find it annoying after the novelty wears off.*

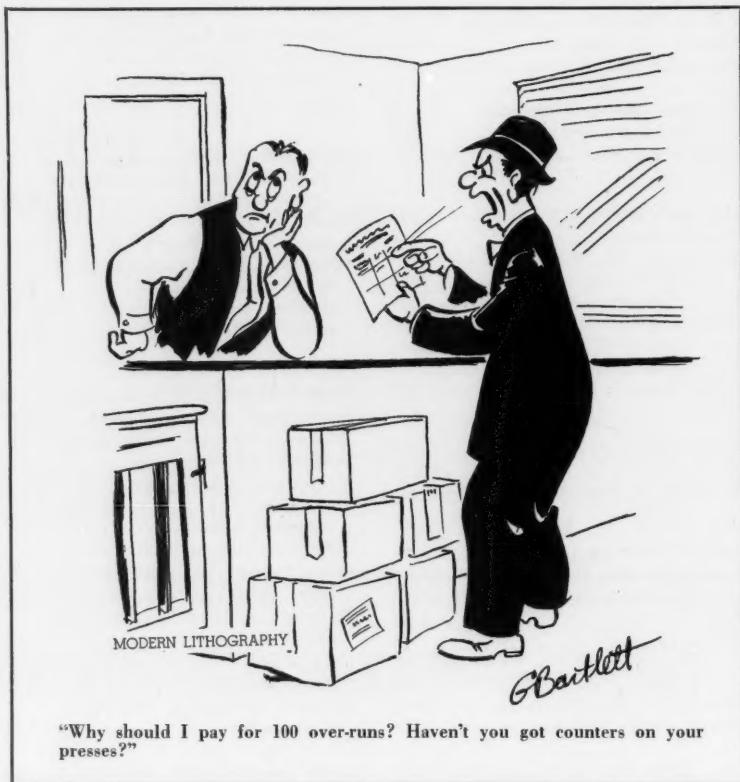
With creepage out of the way, web-offset printers could produce really striking advertising inserts for the newspapers, with no waste space and repetition as at present. In any case, the "High Fidelity" idea is one

of the biggest things to come along for web-offset in many years.

*There's an unpleasant post-script to our feature article last month (*July ML*, page 34) on "La Morindan . . . an Offset Weekly with Snob Appeal." Publisher Gale C. MacMorris reports that after only a few months ". . . the sad news is that the publication has ceased to exist, for no other reason than lack of operating capital."*

*The newspaper was produced in the high-income area of Orinda, Cal., and *ML* still is convinced that Mr. MacMorris's refreshing approach to his market area was a valid one, and might be successful elsewhere.*

Further ammunition on the graphic arts as a career, with which to bombard young people, is forthcoming from the Printing Paper Division of Crown Zellerbach Corp., 36 S. Wabash Ave., Chicago 3. The company will distribute prints of "Printing — A Future Unlimited," a film produced by the Education Council of the Graphic Arts.



DAVID



for performance!



for service!

DAVID M Blankets give you an unbeatable combination of consistently superior performance, backed by efficient S&V service! Precision-made to rigid quality-control specifications, DAVID M Blankets offer excellent dimensional stability. With a uniform, resilient printing surface, they transfer a clean, razor-sharp image from plate to paper with a minimum of pressure. DAVID M Blankets possess outstanding ink receptivity and strength; they won't swell or become tacky, and they print sharper with bright, sparkling colors in richer, deeper tones. DAVID M is today's finest offset blanket—for unusual vignette reproduction... for difficult register jobs, and for delicate line work or halftones. Available for all sizes and makes of presses, Distributed exclusively by Sinclair and Valentine Company through a nationwide network of modern facilities, DAVID M Blankets come to you quickly, efficiently and economically. Remember—because the Service is by S&V, a phone call today will put a superior DAVID M Blanket on your press tomorrow!

**distributed
exclusively
by —**

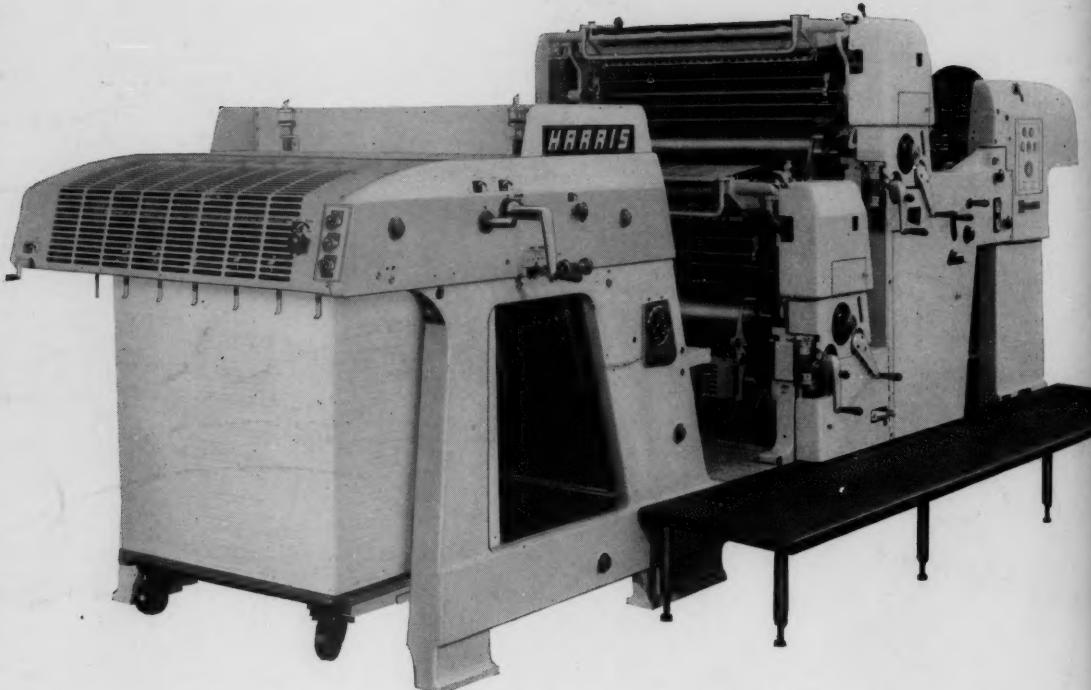
The Lithographic Supply-Chemical Division of
SINCLAIR AND VALENTINE CO.

Main Office: 611 West 129th Street, New York 37, N. Y.
Canadian Affiliate: Sinclair and Valentine Company of Canada, Ltd.
540 Madison Avenue, Toronto 7, Canada

You'll want to know more about this press!

THE NEW HARRIS

25 x 38"



Startling things are being said about the speed, precision and economy of the new 25 $\frac{3}{4}$ x 38 $\frac{1}{2}$ " Harris two-color offset press.

But, there's one way to get the whole truth about how well a Harris 238 can fit into your plans. See it yourself. Talk to the owners and operators. Ask us to arrange an in-plant demonstration. Phone us now.

HARRIS
INTERTYPE
CORPORATION

HARRIS-SEYBOLD

A Division of Harris-Intertype Corporation

4510 East 71st Street, Cleveland 5, Ohio

• A man does his best work on a Harris •

RF